

A History of American Architecture as
Illustrated by Guildings of Greater
Boston

by

Ella Gertrude Finn

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GRADUATE SCHOOL

Thesis

A HISTORY OF AMERICAN ARCHITECTURE

As Illustrated By

BUILDINGS OF GREATER BOSTON

Ella Gertrude Finn

(B.S. in Ed., Boston University 1926)

submitted in partial fulfillment of the

requirements for the degree of

Master of Arts

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Asst. Professor of Fine Arts

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CHAPTER I

THE SETTLEMENT OF BOSTON

The story of English colonization in New England begins in 1620 with the voyage of the Mayflower, carrying the little band of Pilgrims to the shore of Massachusetts Bay where they founded at Plymouth the first permanent settlement in New England but the expansion of the Commonwealth traces back to the great migration under John Winthrop and his associates, who, in 1630 settled in the vicinity of Salem and Boston. The Massachusetts Bay Colony expanded into the Province and then into the Commonwealth and eventually absorbed the Pilgrim settlement.

Merchants, living in the vicinity of Dorchester, England, who had been sending ships to fish for cod off the coast of New England, conceived the idea of establishing a permanent settlement on the mainland. These settlers, they reasoned, would serve on the ships during the fishing season and engage in agriculture the rest of the year, selling their products to other fishermen who might frequent the coast.

The "Dorchester Adventurers" as the organizers were called, chose the site of the present city of Gloucester on Cape Ann for a permanent settlement (1624). Roger Conant of Nantasket, who left the Plymouth Colony because of difference

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The "Dorchester Adventurers" as the organizers were called, chose the site of the present city of Gloucester on Cape Ann for a permanent settlement (1624). Roger Conant of Weymouth, who left the Plymouth Colony because of differences

of religious opinions, was placed in charge. From the beginning the venture was not a success and a number of the settlers moved to Naumkeag (Salem) in 1626. In 1627 the company was reorganized and seems to have come under the control of a strongly religious group.¹ John Endecott, an active member of the church in Dorchester, England, supplanted Conant as leader of the movement. A grant of land was secured from the "Council for New England" which gave to Endecott and his assistants practically the same territory that later was granted to the Massachusetts Bay Company. To take possession John Endecott and fifty settlers landed in Salem in 1628.

This project attracted the attention of a number of well-to-do persons of Puritan convictions living in the eastern counties of England. Many were restive under the conditions of religious and political affairs and were discouraged at the thought of accomplishing certain reforms which they considered all-important. They made contact with the holders of the Endecott charter and applied directly to the Crown (Charles I) for a charter which was issued to them under the name of "The Governor and Company of the Massachusetts Bay in New England" under the date of March 4, 1629.

The charter gave to the company "all that parte of New

¹ Young, Chronicles of First Planters.
William Hubbard, "The Discovery and First Planting of the
Massachusetts" p. 29

England in America" bounded on the south by a line drawn three miles south of the Charles River and on the north by a line three miles north of the Merrimac River and extending from the Atlantic Ocean on the east "to the South sea on the west."¹ This charter was granted to twenty-six incorporators; ten of these became active members of the colony.

Matthew Cradock, the first "governor" (president) of the Massachusetts Company, at a general court July 28, 1629

read certain propositions, viz, That for the advancement of the Plantation, the inducing and encouraging persons of worth and quality to transplant themselves and families thither . . . to transfer the government of the Plantation to those who shall inhabit there, and not to continue the same in subordination to the Company here, as now it is.²

This proposal was postponed for future consideration. When the company met later the matter was thoroughly discussed before calling for a vote as to the wisdom of transferring the government and the charter to the new Plantation, and "by erection of hands, it appeared by the general assent of the Company that the Government and patent should be settled in New England."³

The twelve men who signed the agreement and expressed their willingness to emigrate with their families were, in

1 Hart, Commonwealth History of Massachusetts Vol. I. p. 96 cp. also Shurtleff, Records of the Gov. and Company of Mass. Bay Vol. I. The Charter of the Colony of Massachusetts Bay in New England, p. 7

2 Young, Chronicles "Records of the Governor and Company of the Massachusetts Bay in New England" p. 85

3 Ibid., p. 82

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1. Wm. Bradford, Governor of the Colony of Massachusetts Vol. 1, p. 66. cp. also Winthrop, History of the Gov. and Company of Mass. Bay Vol. 1, The Charter of the Colony of Massachusetts Bay in New England, p. 7

2. Young, Chronicles, "Records of the Governor and Company of the Massachusetts Bay in New England", p. 68

order of their signing,¹

Richard Saltonstall
Thomas Dudley
William Vassall
Nicholas West
Isaac Johnson
John Humfrey

Thomas Sharpe
Increase Howell
John Winthrop
William Pinchon
Kellam Browne
William Colbron

Sir Richard Saltonstall, whose name heads the list, was descended from a former lord-mayor of London, his grandson was a governor of Connecticut, and was the ancestor of many bearing the same name in Boston today. Thomas Dudley, who was elected to public office every year of his life in the new country, (four years governor and often deputy-governor) was one of the older members of the group. In England he had been steward to the Earl of Lincoln. Increase Howell was related to the dean of St. Paul's in the time of Elizabeth, and was at one time ruling elder in the church at Charlestown, and later one of the magistrates at Boston. William Vassall differed in religious matters from the majority in the colony and he returned to England; later he returned to the colony and lived a while at Scituate. William Pinchon became the founder, first of Roxbury (he was the first member of the church there) and later of Springfield. John Humfrey was one of the first persons interested in the company. He was chosen deputy-governor at first, but his departure from England was delayed until 1632, when he came over with his wife, Lady Susan, daughter of the Earl of Lincoln.

1 Young, Chronicles "The Agreement at Cambridge" p. 282

order of their signing.

Thomas Sherris
Thomas Dudley
John Winthrop
William Blincoe
Kilian Brown
William Colburn

Richard Saltonstall
Thomas Dudley
William Vassall
Nicholas East
James Johnson
John Hartney

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Isaac Johnson was the largest subscriber to the stock of the company. He also was a son-in-law of the Earl of Lincoln having married the Lady Arbella, in whose honor one of the ships was named. This family had a more intimate connection with the New England settlements and must have felt a greater interest in their success than any other noble house in England. Johnson left no children. Chief Justice Sewall claimed that

Mr. Johnson was the principal cause of settling the town of Boston . . . that he had removed thither and had chosen for his lot the great square, lying between Tremont, Court, Washington and School streets. Tradition places his house about the center of the north-east side, that is, near the present site of the Court House. He was buried at his own request, at the upper end of his lot, on Tremont Street, which was the origin of the first burial ground in the town, adjoining King's Chapel.¹

John Winthrop was a late comer. His name does not appear in the records of the Plantation until the meeting at Cambridge, August 29, 1629. He was eleven times chosen governor and spent his whole life in public service. The family, in every generation, has occupied high stations and are held in great respect in New England. West and Browne never came to the colony and nothing is known concerning them; Thomas Sharpe returned to England after a short stay in the Plantation.

The Company arranged for a fleet of ships to carry the

¹ Young, Chronicles "Deputy Gov. Dudley's Letters" p. 317-318 foot-note. See Shurtleff, Topographical and Historical Description of Boston. p. 183-184 for doubt of this tradition.

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emigrants across the Atlantic. On April 8, 1630 four of the ships weighed anchor and set sail from Cowes, Isle of Wight. The other seven ships were not ready until two or three weeks later and were not heard from until their safe arrival in Massachusetts Bay. On the 12th of June 1630, sixty-five days after its departure from Southampton, the Arbella entered Salem Harbor. The Governor and his assistants with some of the women went ashore to John Endecott's house where they "supped with a good venison pasty and good beer."¹ The other passengers went on shore "and gathered store of fine strawberries."²

Winthrop writing to his wife before sailing said there were seven hundred passengers.

The conditions at Salem were discouraging. Many of the inhabitants of the small settlement were sick and weak from lack of nourishing food, eighty had died during the winter; their supplies were almost exhausted and the remainder of the settlers thronged about the new arrivals begging for food. These conditions forced the governor and his assistants to look about for "the place of our sitting down; for Salem, where we landed pleased us not."³ It was the 17th of June when Governor Winthrop wrote, "We went to Mattachusetts, to find out a place

1 Winthrop, Journal p. 49

2 Ibid., p. 50

3 Young, Chronicles Dep.-Gov. Dudley's Letter p. 312

emigrants across the Atlantic. On April 8, 1830 four of the ships weighed anchor and set sail from Cowes, Isle of Wight. The other seven ships were not ready until two or three weeks later and were not heard from until their safe arrival in Massachusetts Bay. On the 13th of June 1830, sixty-five days after its departure from Southampton, the *Albatross* entered Salem Harbor. The Governor and his assistants with some of the women went ashore to John Endicott's house where they "supped with a good venison pasty and good beer."¹ The other passengers went on shore "and gathered store of fine strawberries."² Winthrop writing to his wife before sailing said there were seven hundred passengers. The conditions at Salem were discouraging. Many of the inhabitants of the small settlement were sick and weak from lack of nourishing food, eighty had died during the winter; their supplies were almost exhausted and the remainder of the settlers thronged about the new arrivals begging for food. These conditions forced the Governor and his assistants to look about for "the place of our sitting down; for Salem, where we landed pleased us not."³ It was the 17th of June when Governor Winthrop wrote, "We went to Massachusetts, to find out a place

1 Winthrop, Journal, p. 43
2 Ibid., p. 50
3 Young, Chronicles Dep. Gov. Dudley's Letter p. 213

for our sitting down."¹ They visited Samuel Maverick who was established at Winnisimet (Chelsea), Thomas Walford at Charleton (Charlestown), Mr. Blaxton or Blackstone at Shawmut. These were Church-of-England men who had come out in 1623 under Robert Gorges.

The result of this trip was that Winthrop determined to settle at Charlestown "three leagues up the Charles River; and thereupon unshipped our goods into other vessels, and with much cost and labor brought them in July to Charlestown."²

With Governor Winthrop went Sir Richard Saltonstall, Isaac Johnson, Deputy Governor Dudley, Simon Bradstreet, the two ministers, Mr. John Wilson and Mr. George Phillips and

a multitude of people amounting to about fifteen hundred brought over from England in twelve ships.³

The governor and important members of the company occupied the "great house",³ which had been erected the preceeding year but

The multitude set up cottages, booths and tents about the Town Hill.⁴

These were not happy days, the long sea voyage had weakened many, the diet of salted and dried food caused scurvy to break out; close, uncomfortable living quarters and lack of

1 Winthrop, Journal p. 50

2 Young, Op. Cit., p. 312

3 Young, Chronicles "The Early Records of Charlestown" p. 378.

4. Ibid., p. 378

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These were not happy days, the long sea voyage had
weakened many, the lack of salted and dried food caused misery
to break out; close, uncomfortable living quarters and lack of

1 Winthrop, Journal, p. 10
2 Young, Chronicle, p. 212
3 Young, Chronicle, "The Early Records of Charleston"
p. 278.
4 Ibid., p. 278

sanitation brought on an epidemic of dysentery, the midsummer heat increased their discomfort; added to this was a lack of fresh running water. A single spring of brackish water could not adequately supply the needs of this multitude.

And of the people who came over with us, from the time of their setting sail from England in April, 1630, until December following, there died by estimation about two hundred at the least . . .¹

As a result many graves covered the sides of the hill and a strong feeling of discontent with this location appeared among the settlers.

As the season advanced and conditions did not improve many set out on trips of exploration and the "multitude" broke up into groups seeking places of settlement.

Some . . . traveled up into the main until they came to a place well-watered; whither Sir Richard Saltonstall, knight and Mr. [] Phillips, minister, went with several others, and settled a plantation, and called it Watertown. Others went on the other side of Charles river, and there travelled up into the country and like wise finding good waters, settled there with Mr. Ludlow, and called the plantation Dorchester . . .

After these things Mr. [] Pincheon and several others planted betwixt Boston and Dorchester; which place was called Roxbury. . . . Mr. Dudley and Mr. Broadstreet with some others, went and built and planted between Charlestown and Watertown; who called it Newtown, which was afterward called Cambridge. Others issued to a place between Charlestown and Salem, called Sagust, since ordered to be called Linn.²

1 Young, Chronicles "Gov. Dudley's Letter to the Countess of Lincoln." p. 319

2 Ibid., "Early Records of Charlestown" p. 380 - 381.

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ed between Charlestown and Watertown; who called it
Newtown, which was afterwards called Cambridge. Others
found a place between Charlestown and Salem, called
Salem, since ordered to be called Lynn.

1. Young, Charles, "Gov. Dudley's Letter to the
Governors of Lincoln," 1785.

2. Ibid., "Early Records of Charlestown," p. 280 - 281.

Across the peninsula from Charlestown lived a former English clergyman, Mr. William Blaxton or Blackstone. The peninsula bore the Indian name "Shawmut", and was also called "Tri-mountaine" because of its three hills, and, although bare of trees, very uneven with small hollows and swamps, it has a number of springs of clear water. Blackstone's sympathy was aroused by the sad condition of the planters on Charlestown hill and

. . . he came and acquainted the Governor of an excellent spring there; withal inviting him and soliciting him thither. Where upon, after the death of Mr. Johnson and divers others, the Governor and Mr. Wilson and the greatest part of the church, removed thither; whither also the frame of the Governor's house, in preparation at this town was also (to the discontent of some), carried; where people began to build their houses against winter; and this place was called Boston.¹

Judging from the location of the Governor's house

this spring was slightly to the rear and to the east of the spot upon which the Old South Meeting-house was built a century later.²

At an early date it was fenced in and given the name of "Spring-gate";³ later the passage way over the spring was, and still is called "Spring Lane."⁴ The frame of the Governor's house was

1 Young, Chronicles "Early Records of Charlestown p. 380-381

2 Adams, Three Episodes of Massachusetts History Vol I, p. 238

3 Loc. cit., p. 238

4 Shurtleff, Topographical and Historical Description of Boston p. 389

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 houses against winter; and this place was called
 Boston.

Looking from the location of the Governor's house

this spring was slightly to the east and to the east
 of the spot upon which the Old South Meeting-house
 was built a century later.

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 called "Spring Lane." The frame of the Governor's house was

I Young, Chronicles "Early Records of Charleston"
 p. 280-281

B Adams, Towns Epitomes of Massachusetts History
 Vol. I. p. 238

3 Loc. cit. p. 238

4 Spurr, Topographical and Historical Description
 of Boston p. 282

moved across the channel and "set up opposite the southern corner of the present junction of School street with Washington Street."¹

At a meeting of the "Court of Assistants," the first legislative body of the colony, September 7, 1630, it was ordered

. . . that Trimountaine shalbe called Boston; Mattapan, Dorchester; & the towne upon Charles Ryver, Watertown.²

In 1634 many more settlers came to Massachusetts Bay from England. This flood of immigration came to an end in 1640 but not before twenty thousand persons had come to these shores.

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Reed, Daniel Vail

The Puritan Republic of the Massachusetts Bay in New England.

Indianapolis: The Bowen Merrill Company, 1892. 420 pp.

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History of New England 1629-1630

Edited by James Kendall Bowen, Ch. D.

New York, Charles Scribner's Sons, 1890. 305 pp.

Shurtleff, H. C., Nathaniel. Edited by

Records of the Governor and Company of the Massachusetts Bay in New England.

From the Press of William White.

1 Adams, Three Episodes of Mass. History. Vol. I, p. 239

2 Shurtleff, Records of the Governor and Company of the Massachusetts Bay in New England. Vol. I, p. 75.

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1 Adams, Three Centuries of Mass. History. Vol. I, p. 232

2 Shurtleff, Records of the Governor and Company of
the Massachusetts Bay in New England. Vol. I, p. 75.

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- Hart, Albert Bushnell
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construction of a single pole supported by forked poles. A shelter
of this type used as a shelter by the Virginian colonists is
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a house, set upon crutches, covered with rafters, sedge, and
earth, as was also the other; the best part of our houses were
of this sort; . . . a structure similar to this is
shown in (figure 1) of the reproductions of the Pioneer.

1. Young, Unpublished, "General Governor Dudley's Letter
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2. Ibid., "Roger Clap's Memoirs," p. 351

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CHAPTER II

THE SEVENTEENTH CENTURY

A. THE FIRST SHELTERS

In all of these settlements very primitive shelters preceded buildings of frame or masonry. The simplest of these were conical huts of branches, rushes or turf. Deputy-Governor Dudley wrote in 1631 of "some English wigwams which have taken fire in the roofs covered with thatch or boughs."¹ In Roger Clap's *Memoirs* we find this reference ". . . before they could build at Boston, they lived many of them in tents and wigwams at Charlestown."²

A step in advance was the lengthening of a hut by the erection of a ridge pole supported by forked poles. A shelter of this type used as a church by the Virginian colonists is described by Captain John Smith, "we built a homely thing like a barne, set upon cratchets, covered with rafts, sedge, and earth, so was also the walls: the best part of our houes (were) of like curiosity; . . ."³ A structure similar to this is shown in (Figure 1) of the reproductions at the Pioneer

1 Young, *Chronicles*. "Deputy Governor Dudley's Letter to the Countess of Lincoln." p. 339

2 *Ibid.*, "Roger Clap's Memoirs" p. 351

3 Fiske Kimball, *Domestic Architecture*. p. 4

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A step in advance was the lengthening of a hut by the erection of a ridge pole supported by forked poles. A shelter of this type used as a church by the Virginian colonists is described by Captain John Smith, "we built a homely thing like a barn, set upon crutches, covered with tatts, boughs, and earth, so was also the walls: the best part of our houses (were) of like curiosty; ... A structure similar to this is shown in (Figure 1) of the reproductions at the Pioneer

¹ Young, *Chronicles*, "Deputy Governor Dudley's Letter to the Countess of Lincoln," p. 329.

² *Ibid.*, "Roger Clap's Memoirs," p. 351.

³ Fluke Kimball, *Domestic Architecture*, p. 4.

Village at Salem.

Another primitive type is mentioned by Edward Johnson, who came over with John Winthrop, 1630.

They burrow themselves in the Earth for their first shelter under some Hill side, casting the earth aloft upon Timber; they make a smoaky fire against the Earth at the highest side . . . yet in these poor wigwams (they sing Psalms, pray, and praise their God) till they can provide them houses.¹ (Figure 2)

Many of the early houses were of wattle (twigs interwoven into a framework of small branches) with or without a daubing of clay. Bradford and Winslow wrote in 1621 of a storm "that caused much daubing of our houses to fall daune."² Winthrop recorded in his Journal, 1631, "The chimney of Mr. Sharp's house in Boston took fire (the splinters being not clayed at the top) and taking the thatch burnt it down."³

The first buildings of timber were of tree trunks or planks placed in the ground vertically, like palisades, as in early timber construction in England.⁴ In 1629 when Ralph Sprague and his companions came to Charlestown, "they found

1 Edward Johnson, "Wonder Working Providence of Sion's Saviour in N. E." quoted in Fiske Kimball, Domestic Architecture. p. 5

2 Bradford, Relation or Journal (1622) reprint of 1865 quoted in Fiske Kimball, Domestic Architecture. p. 6

3 Winthrop, Journal p. 59

4 Lloyd, The Evolution of the English House p. 7

Village at Salem.
Another primitive type is depicted by Edward Johnson.

who came over with John Winthrop, 1630.

They buried themselves in the earth for their fires;
shelter under some hill side, casting the earth about
upon them; they made a smoky fire against the earth
at the highest side. . . . Yet in these poor wigwags
(they sing, praise, pray, and praise their God) will
they can provide their houses. (Figure 2)

Many of the early houses were of wattle (wattle inter-
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storm "that caused such shaking of our houses to fall down."
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The first buildings of timber were of tree trunks or
branches placed in the ground vertically, like palisades, as in
early timber construction in England. In 1639 when Ralph
Savage and his companions came to Charlestown, "they found

1 Edward Johnson, "Winter Workman Providence of Boston
Savoy in N. E." quoted in Fiske Winthrop, Domestic Architecture, p. 5.
2 Bradford, Relation or Journal (1631) reprint of 1888
quoted in Fiske Winthrop, Domestic Architecture, p. 5.
3 Winthrop, Journal, p. 58.
4 Lloyd, The Evolution of the English House, p. 7.

there but one palisaded and thatched house, wherein lived Thomas Walford, a smith."¹

The log house, of horizontal logs, notched at the corners and chinked with clay, which has been assumed to have been borrowed from the Indians by the first settlers seems to have been brought in by the Swedes and Finns of Delaware (1638) from their homes in northern Europe. Its construction appealed to the English through its strength for forts and garrisons. By the end of the 17th century, garrison houses and block houses dotted the shores of New England's rivers and coastline. This log house became the typical home of later frontiersmen.

1, Chronicles. "Early Records of Charlestown." p. 374.

there but one palisaded and thatched house, wherein lived

Thomas Welford, a settler.

The log house, of horizontal logs, pitched at the cor-

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houses dotted the shores of New England's rivers and coastline.

This log house became the typical home of later frontiersmen.

PIONEER VILLAGE

FOREST RIVER PARK

SALEM, MASSACHUSETTS

Reproduction of Village of 1630, owned by City of Salem. The village includes the Governor's "Fayre House", thatched and weather-boarded houses, wigwams, dugouts, etc. illustrating various methods of construction of this period.

Rev. Francis Higginson describes the wigwams built by Indians living in Salem . . . as verie little and homley, being made with small poles prick't into the ground and so bended and fastened at the top, and on the sides they are matted with boughs and covered on the roof with sedge and old mats . . .¹ Structures similar to these were erected as shelters by the first settlers and became the "English wigwams" of the early chronicles. A chimney of stone or brick was erected at one end and the floor covered with rushes or straw (Figure 1)

Early houses often had "catted chimneys" - that is a chimney built with sticks laid cobhouse fashion and the whole daubed with clay inside and out. On the wigwams and dugouts in the village may be seen examples of "catted" chimneys." (Figures 1 and 2).

Thatch as a roof covering is often mentioned by early

¹ Young, Chronicles. Francis Higginson, New England's Plantation. p. 257.

writers. Towns along the coast line would set aside certain parts of thatch banks in the marshes as a supply for thatching houses. Rye straw was commonly used for thatching and is used for thatching roofs in the village (Figure 3). Roofs of these houses were not boarded as the thatch was fastened to the slats.

The earliest frame houses were covered with weatherboarding and this before long with clapboards. (Figure 3) Inside walls were sheathed with boards moulded at the edges and intervening space filled with clay and chopped straw and later imperfect bricks. When the roofs were not thatched they were covered with shingles split by hand. (Figure 4). Window openings were small, closed by hinged casements, just as in English houses of that time. The glass was diamond shaped set in lead "comes". In the poorer cottages and wigwams oiled paper was used; it proved a good substitute and a large amount of light came through.

Quoting again from Francis Higginson . . . When we came first to Nahum-kek, we found about half a score of houses, and a fayre house newly built for the Governor . . .¹ To illustrate this, a building similar to the oldest frame house in the United States (of English origin), the Jonathan Fairbanks house at Dedham 1636, has been set up on the river bank

1 Young, Chronicles. p. 257

written. Towns along the coast line would not have certain parts of that bank in the houses as a supply for thatching houses. By straw was commonly used for thatching and is used for thatching roofs in the village (Figure 3). Roofs of these houses were not boarded as the thatch was fastened to the rafters.

The earliest frame houses were covered with weather-boarding and this before long with clapboards. (Figure 3) Inside walls were sheathed with boards moulded at the edges and intervening spaces filled with clay and smoothed at the later imperfect bricks. When the roofs were not thatched they were covered with shingles split by hand. (Figure 4). Window openings were small, closed by hinged casements, but as in English houses of that time. The glass was diamond shaped set in lead "casses". In the poorer cottages and wigwags called paper was used; it proved a good substitute and a large amount of light came through.

Quoting again from Francis Hargraves . . . When we came first to Newbury, we found about half a score of houses, and a large house newly built for the Governor . . . To illustrate this, a building similar to the oldest frame house in the United States (of English origin), the Jonathan Fairbanks house at Dedham 1658, has been set up on the river bank

(Figure 4)

In such poor shelters the first settlers in Massachusetts lived until they were able to build better ones.

PIONEER VILLAGE



Figure 1
Framework of Wigwam



Figure 2
Dugout type of shelter

PIONEER VILLAGE



Figure 3

Thatched weatherboarded house



Figure 4

The Governor's "Fayre house"

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CHAPTER II

THE SEVENTEENTH CENTURY (Continued)

B. FRAME AND BRICK BUILDINGS

Before the first shelters disappeared in the colonies many better houses were built. The improvement in housing was so rapid that Edward Johnson could write in 1654, "The Lord hath been pleased to turn all the wigwams, huts, and hovels the English dwelt in at their first coming into orderly, fair and well built houses."¹ Soon after the first settlement the governor, minister and many men of prominence had begun to build houses of frame, of brick, or of stone.

Thomas Higginson (1630) wrote of having found in Salem "half a score of houses and a fayre house newly built for the Governor."² The engineer of the Massachusetts Colony, Thomas Graves, built in Charlestown "the great house this year, for such of the Company as are shortly to come over, which afterward became the meeting-house"³ Shortly after his arrival Governor Winthrop . . . ordered his house to be cut and framed

¹ Johnson, Wonder Working Providence (reprint of 1867. p. 174

² Young, Chronicles of the First Planters. New England's Plantation." p. 258

³ Ibid., "Early Records of Charlestown" pp. 375-376

. . . in Charlestown but very soon removed to Boston . . . whither also the frame of the Governor's house in preparation at this town was also carried.¹ The use of these terms would indicate that the houses erected were framed wooden buildings. By 1640 framed buildings were common in New England for Governor Bradford wrote in his Journal, "Thomas Starr . . . hath sould unto Andrew Hellot one frame of a house, with a chimney, to be set up and thacked in Yarmouth."²

A serious obstacle to the erection of stone buildings was the lack of lime for mortar. In 1631 Governor Winthrop having . . . erected a building of stone at Mistick, there came so violent a storm of rain . . . as (it being not finished, and laid with clay for want of lime) two sides of it were washed down to the ground.³

Brick was more widely used than stone. Higginson wrote of the setting of a kiln in 1629, "At this instant we are setting a brick-kiln to work, to make bricks and tiles for the building of our houses."⁴ It is now believed by lovers of old houses that the story of imported bricks from England or Holland has no foundation, yet, we may read in the Company's records, "[To be] cast into the ballast of the ships . . . 10 thousand

1 Ibid., p. 381

2 Kimball, Domestic Architecture p. 12

3 Winthrop, Journal p. 69

4 Young, Chronicles "New England's Plantation p. 244

of bricks" . . .¹ The first use of bricks was for the chimney; houses of brick were slow in making their appearance; brick houses of the 17th century are few. One of the oldest in New England, if not the oldest, is the Peter Tufts house at Medford (formerly known as the Cradock house) built between 1677-1680, (Figure 14). The Usher-Royall house, also at Medford, was originally a small brick house built by John Usher (before 1697) and incorporated into the larger house by Isaac Royall in 1732-1733. The outline of the smaller house shows clearly on the north wall of the enlarged building, (Figure 18). Antedating this brick house was the farm house erected by Governor Winthrop on his six-hundred acre estate Ten Hills.² He speaks of "being at his farm house at Mistick."³

One of the chief characteristics of early New England architecture is the material used - chiefly wood. Several reasons may account for this. The first, colonists were familiar with wooden structures in England; only a few years before their migration to the new world brick houses became common for erecting small buildings in their home towns. A second reason

1 Ibid., "Records of the Governor and Company of the Massachusetts Bay in New England". p. 39

2 Chandler, White Pine Series of Architectural Monographs. Vol I. p. 10 cp. also

3 Leaflet issued by Medford Royal House Association

3 Winthrop, Journal p. 68

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and, perhaps, the most important, was the abundance of timber.

Francis Higginson wrote in 1629

For wood there is no better in the world, . . . here being four kinds of oak, differing in both leaf, timber and color, all excellent good. There is also good ash, elm, willow, birch, beech, sassafras, juniper, cedar, spruce, pines and fir that will yield abundance of turpentine, pitch, tar, masts and other materials for building both of ships and houses.¹

A third reason was the lack of lime, or stone to make lime.

This prohibited the use of mortar with the result that a greater number of more substantial buildings of brick or stone were not erected.

The typical house of the rural districts and towns in England of this period was what we call the "half-timber" house. It had a heavy frame of hewn oak, jointed and pinned, and filled in with rolls of clay mixed with coarse straw, with sundried brick, or with wattle (twigs interwoven into a framework); the whole plastered with thick clay and washed with lime. Houses of this type were built for Endecott at Salem and Winthrop at Charlestown.²

Very soon it was found that the severe climate of New England demanded some outside covering. This was supplied by fastening weather-boards or "clove-boards" (clapboards) over the half-timber walls. An early reference to the use of clap-

1 Young, Chronicles. "Francis Higginson's New England Plantation" p. 247

2 Kimball, American Architecture p. 21

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cried brick, or with wattle (bark interwoven into a frame

work); the whole plastered with thick clay and washed with lime.

Houses of this type were built for hundreds of years and still

drop at Chichester.

Very soon it was found that the severe climate of New

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the half-timber walls. An early reference to the use of clap-

J. Young, *Chronicles of Francis Higginson's New England*
Plantation, p. 247.

3. Kimball, *American Architecture*, p. 21.

boards is found in Winthrop's Journal under date of 1632, "Mr. Oldham had a small house near the wear at Watertown, made all of clapboards."¹

The Fairbanks house at Dedham, built in 1636, and the oldest house in the United States of English origin, is an example of the clapboard structure. At first, oak was used for frame and walls but pine was very soon substituted. The Fairbanks house is built of white pine with no paint on the exterior.

The word "clapboard" is a Provincial English term from low German "Klappholt" (Klappen-clap and Holt-wood). It referred in sixteenth and seventeenth century English, to an oak stave used in cooperage. "Clapboards", or bolts of oak, were at that time imported to England from Germany to be manufactured into barrel staves. They were also used to some extent for wainscoting. The German source of this material accounts for the derivation of the name.

It is probable that the colonists, finding an abundance of oak at their disposal, set about the manufacture of "clapboards" for cask staves for export to England or the West Indies.²

After a visit to Boston in 1679, Jasper Dankers of New York wrote, "Houses in Boston are made of thin cedar shingles, nailed against frames, and then filled in with brick and other stuff."³

The filling of the frame behind with sun-dried brick or clay mixed with straw or hay survived for some time, but grad-

1 Winthrop, Journal p. 90

2 Kelly, Early Domestic Architecture of Connecticut p. 28

3 Old Time New England April 1921, p. 45

ually fell into disuse and the open frame house as we know it today came into favor.

Thatched roofs covered the first shelters and continued to be used until the end of the century on framed buildings, (Figure 3). Many references to thatched roofs are found in Winthrop's Journal and in other early writers. We note in the letter of Deputy Governor Dudley, under date of March 1631, that it had been ordered that "no man . . . shall . . . cover his house with thatch."¹ Cedar trees were abundant in New England woods and shingles of cedar were soon the characteristic covering. Cedar shingles were used for two centuries in New England before they were generally used in old England.

The typical roof of the time was the steep gable as the Revere house (1676) (Figure 3) and the Abraham Browne, Jr. house (1663) (Figure 9).

. . . The timbers which supported a ridge-pole were called at various times and in various localities forks, gavels (hence gable), couples of syles, and crucks . . .²

The roof of the Tufts house (1677-1680) Figure 14) indicates an approaching change. The slope of the gable has been altered near the top to form another angle and gives us the "Gambrel roof",³ producing one of the earliest examples of this kind of roof. This originated in the desire to reduce the

1 Young, Chronicles. "Deputy-Governor Dudley's Letter to the Countess of Lincoln" p. 339

2 Lloyd, The English House. p. 11

3 Chandler, The Colonial House p. 48

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"Gambrel roof," producing one of the earliest examples of this kind of roof. This originated in the desire to reduce the

J. Young, *Genealogical*, "Deputy-Governor Dudley's letter to the Countess of Lincoln" p. 338

3 Lloyd, *The English House*, p. 11
3 Chandler, *The Colonial House*, p. 48

height of the roof over buildings of double rows of rooms and to give more head room in the attic.¹ The first roofs of this type had a small deck and were extremely flat as in the Tufts house (Figure 14); later the upper slope was more pronounced. This roof type was used from an early period in the North and continued in popularity through the Revolution.

In the earliest houses the chimneys were built of wood and clay. Quoting again from Dudley's Letter, "no man . . . shall build his chimney with wood,"² and "the fire always beginning in the wooden chimneys."² Governor Winthrop explained the cause of the burning of a house in Boston, "the splinters being not clayed at the top."³

Many early houses had chimneys built of field stones carried up through the building, but on account of the bad effect of hot fire on the stones, brick was substituted for stone as soon as possible. The chimney above the ridge-pole was long and narrow since the flues were placed in a row along the ridge-pole. When the lean-to was built and another flue added to the chimney stack the new flue was placed at the rear of the chimney and gave a clustered or pilastered effect. The clustered chimneys on the Cooper-Austin house (Figure 6) are

1 Kimball, Domestic Architecture p. 45

2 Young, Chronicles. "Deputy Governor Dudley's Letter" p. 339

3 Winthrop, Journal p. 59

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1 Kinsall, Domestic Architecture p. 45

2 Young, Chronicles, "Deputy Governor Dudley's letter" p. 332

3 Winthrop, Journal p. 32

said to be original, dating back to 1657.

In brick houses the chimneys are found on the outside walls (the gable ends), the walls ending in tall chimney-stacks. This was the case in the Tufts house (Figure 14) and the Usher-Royall house (Figure 18).

The side walls of many of the earliest fireplaces ran straight back from the facing to the back of the fireplace. This fireplace did not throw as much heat into the room as the one with splayed sides but it was possible to use logs almost its entire width. Such a fireplace may be seen in the present dining room of the Cooper-Frost-Austin house (1657).

The lintel across the fireplace was a heavy oak beam, with the back part toward the fireplace opening, beveled to help the draft and smoke, as in the Abraham Browne, Jr. house (Figure 12) and the Cooper-Frost-Austin house. Fires frequently started here and caused the destruction of the house. These early fireplaces had no mantel shelves, the wainscot sheathing coming down to the lintel. (Figure 2).

House doors were constructed of plain boards or wainscot boards; the grooves running vertically on the outside and horizontally on the inside. The boards were held in place by battens top and bottom with a diagonal batten between. The outer surface was frequently decorated with hand wrought nails forming a diamond pattern applied on cross lines made by a chisel for spacing. See the doors of the Paul Revere and Abraham

Browne, Jr. house (both restored). Inside doors usually had vertical boards and were only one board thick.

The floor plans of these early houses suggest their English origin. The simplest consisted of two rooms, one on each floor, one room over the other, each room containing a fireplace. It was found cheaper to put one room over another rather than cover more space with two rooms on one floor. Houses of this type are illustrated by the Abraham Browne, Jr. house (1683), a typical one-room house of two stories (Figures 9 and 13) and the Paul Revere house (1650-1680) a one-room house of two stories and an "ell" at the rear (Figures 3 and 4). Another simple plan had two rooms with a central chimney between them, each room had a fireplace. The house door opened into a small "entry" or "porch" containing the staircase opposite the door and carried up against the chimney. A fine example and a very ancient one is still standing on Riverside Avenue, Medford, (Figure 19). This type, with its central chimney, central door and two windows on either side, established the small cottage house, the so-called "Cape Cod" house.

The next improvement was the house of four rooms, two down and two up with a central chimney and fireplace in each room. A house of this type is the James Blake house at Edward Everett Square, Dorchester (about 1650). When more room was required the rear roof was continued down toward the ground and gave a long narrow addition - the "lean-to". Thus the "salt-

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box" house originated. Conspicuous examples of the "lean-to" house are the Deane Winthrop house (1637) (Figure 1), the Cooper-Frost-Austin house (1657) (Figures 6 and 7).

Houses of this period had one room, the "fire-room" used as a kitchen and general living-room, the other room, the "parlour" containing the "best bed"; the lean-to contained the spinning room and general storage. Occasionally the lean-to had a fireplace which opened into the central chimney, in which case the lean-to was used as a kitchen, with a pantry or storage at one end and a "sick-chamber" at the other.

The interior of these simple houses showed cavernous fireplaces in every room, exposed beams, small casement windows, with diamond or oblong shaped lights, placed high on the wall. Usually two or more of these windows were grouped together except in the upper entry and the garret where single windows were used. (Figure 3). An original three-part casement window found during the restoration of the Abraham Browne, Jr. house is still preserved within the walls of the old house. (Figure 9). Narrow windows with double sashes and small rectangular lights came into use after 1685.¹ Only the lower sash was moveable - the so-called "guillotine window" (Figure 14).

¹ Kelly, Early Domestic Architecture of Connecticut p. 59. c.p. Downing, Early Homes of Rhode Island p. 134 "about 1720"

por" house originated. Conspicuous examples of the "lean-to" house are the Leane-Wentworth house (1837) (Figure 1), the Cooper-First-Alexander house (1837) (Figures 2 and 3).

Houses of this period had one room, the "fire-room" used as a kitchen and general living-room, the other room, the "garret", containing the "best bed". The lean-to contained the spinning room and general storage. Occasionally the lean-to had a fireplace which opened into the central chimney, in which case the lean-to was used as a kitchen, with a pantry or storeroom at one end and a "sick-chamber" at the other.

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The inner walls were covered with a sheathing of wide boards, sometimes of oak but more often of pine. The earliest reference to this is in Winthrop's Journal referring to Deputy Governor Dudley's house.

. . . The governor having formerly told him, that he did not well to bestow such cost about wainscoting and adorning his house . . . his answer now was, that it was for warmth of his house, and the charge was little, being but clapboards nailed to the wall in the form of wainscot.¹

This sheathing was used around the four walls of the room; later it was used only on the fireplace wall. On the outside walls the boards were placed horizontally, on partition walls vertically; but the greater number of houses show them to be used vertically. The boards were of different widths with a small molding in duplicate on both sides.

A composition of clay and cut straw covered the walls and laths and did duty for plaster. This substitute was used for almost a century and probably was used before wainscoting.

Wide boards of oak or white pine or hard pine were used for floors and covered with coarse, clean sand on which intricate designs were traced with a broom handle.

Cellars built under these houses were also very low, and used for storage and not for living purposes. Access to them was by means of outside steps, only occasionally were inside stairs used.

¹ Winthrop, Journal p. 77

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Strong wooden shutters were frequently used to close over the windows as in the Paul Revere House. Sliding and folding interior shutters are found occasionally; these are the full width of the window. The sliding shutters push back into the space between the double studs so that at night or in very cold weather the room is practically air tight. Folding interior shutters are found in all the windows of the Edward Devotion house (1650).

The floors of the second story rooms were held up by an enormous beam called the "summer"¹ which was supported by the chimney and the outer wall. In Massachusetts houses it usually ran parallel to the fireplace, (Figures 2 and 4) and was reversed in the second story (Figure 5). An exception to this arrangement may be seen in the Abraham Browne, Jr. house where the "summer" in the fire-room runs at right angles to the chimney (Figures 12 and 13). This is also true of the ground-floor rooms in the Cooper-Frost-Austin house (1657). The house foundation was often flat field stones without mortar; upon these was laid a huge timber or sill, which served as a base for the frame of the house. Early houses almost always faced South for protection from the cold winds.

Staircases in these 17th Century houses are always found

¹ Fr. Sommer - a rafter; the same word as summer, a beast of burden; a central floor timber as a girder, or a piece reaching from a wall to a girder, called also summer-tree.

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1. Mr. Sommer - a rather, the same word as summer, a beam of burden; a central floor timber as a girder, or a piece reaching from a wall to a pillar, called also summer-tree.

in the oblong space or "porch" between the entrance door and the huge chimney. Stairs were narrow and steep at either end of a short run between. At first they were cased in with vertical boarding without handrail or balusters. Then came the square newels and hand rails, turned newels and balusters and moulded handrails.

One of the most distinctive features of many of these early buildings was the projection of the second story over the first. This feature may have resulted from the importation of some workman who remembered or had worked upon some buildings in England with a projecting second story since they were common in mediaeval English half-timber work. The end of the second story posts were carved into pendants or drops, generally square in form. A reference to the terms used in those early days is found in a contract for the frame of a house erected in 1679, "and to make the sd house to jet at the first storey in the front Eighteen inches."¹ This projecting second story was usually found on the front of the building but occasionally it appeared on the gable end. The Paul Revere house, (Figure 3) has the overhang across the front and on the side of the ell kitchen; the Cooper-Frost-Austin house has the overhang on the second floor of the east gable (Figures 7 and 8)

1 Old Time New England July 1921, p. 29

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Certain peculiarities in building are characteristic of New England houses. The material used is principally wood, not as temporary make-shift as in other colonies, but as a permanent material. Only in the houses of this section is to be found the long "lean-to" (Figure 7) added to the rear of the house. Here also are to be found the only examples of the "second-story overhang" (Figure 3) a direct importation from the mediaeval town house in England, and that peculiar addition known as the "jutby." (Figure 16).

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Figure 1

Deane Winthrop House (Restored) 1637)¹
40 Shitley Street, Winthrop

Built by Captain William Pierce, captain of one of the ships in the Winthrop Fleet. Occupied 1647-1703 by Deane Winthrop, younger son of Governor Winthrop. Typical lean-to house of two rooms on each floor with kitchen in lean-to.

¹ Samuel Chamberlain. Open House in New England
p. 181



Figure 2

Paul Revere House (Restored)
19 North Square, Boston

Between 1650 and 1680¹

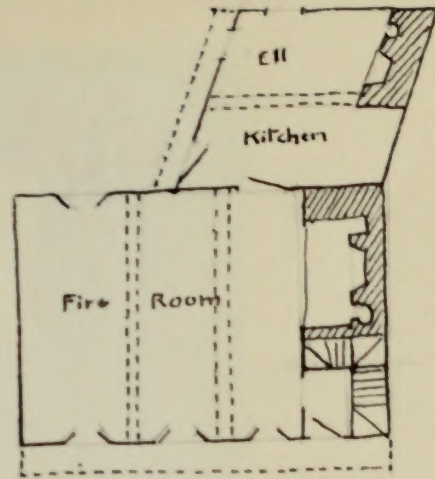
Erected soon after great fire of 1676 on site of Increase Mather's house. Occupied by Paul Revere 1770-1800. Typical one room house of two stories with "ell" in rear. Second story projects and overhangs the first floor on the street front and on the end of the "ell". Living-room and kitchen on ground floor each with fireplace. Original window frames show the windows built with casement sashes and leaded diamond panes. Summer beams run parallel to the fireplace in the house and at right angles in the ell. Some of the floor boards are twenty-three inches wide.

¹ Joseph E. Chandler. The Colonial House p. 170 gives . . . about 1676. cp. also Samuel Chamberlain. Open House in New England . . . about 1650, p. 49



THE PAUL REVERE HOUSE
THE OLDEST BUILDING IN THE CITY (1676)
BOSTON MASSACHUSETTS

Figure 3



Plan of First Floor¹

Figure 4



THE CHAIR
PAUL REVERE HOUSE, BOSTON MASSACHUSETTS

Figure 5

¹ Chandler, The Colonial House p. 66



Figure 6

Cooper-Frost-Austin house (about) 1657¹
21 Linnaean Street, Cambridge

Built by Deacon John Cooper, a man prominent in the affairs of the town of Cambridge. House has been in one family for 250 years. Typical lean-to house facing South with added interest in an overhang in the east gable. Clustered chimney bears date "1657". House has two rooms each floor; kitchen in center of lean-to; fireplaces in each room; summer beams at right angles to fireplace. About 1808 lean-to kitchen divided into small kitchen and dining-room; porch added to front entrance.

¹ Leaflet. Society Preservation of New England Antiquities.



Figure 7

Cooper-Frost-Austin house

North-east view showing gable overhang and lean-to.



Figure 8

Cooper-Frost-Austin house

East gable showing overhang



Figure 9



Figure 10

Abraham Browne, Jr. house (Restored) about 1663¹
562 Main Street, Waltham

Typical one-room house of two floors. Hand-hewn oaken frame put together with wooden pins - Summer beam 10" x 12" at right angles to fireplace - Fireplace 8' 7½" in length; 4' 3½" from hearth to oak lintel that spans the opening; lintel 14" x 17"; Batten door is a copy of a door found in Salem. Steep roof with clustered chimney. An original three-part casement window was found embedded in the plaster of the wall where the addition was added in 1740. This addition was a house of two floors with a central chimney and one room left and right of the entrance. The lean-to at the left of front door is a recent addition.

1 Leaflet. Society Preservation New England Antiquities.



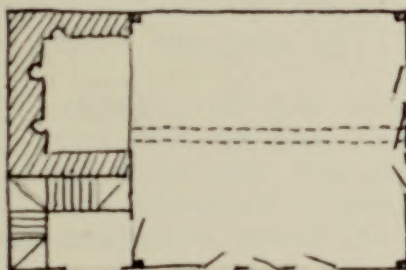
Figure 11

Door of Abraham Browne Jr.
house (restored)



Figure 12

Fire-place in fire-room¹



Plan of First Floor

Figure 13

¹ Sam. Chamberlain. Open House in New England. p. 59



Figure 14

Peter Tufts house (restored) Between 1677 and 1680¹
350 Riverside Avenue, Medford

This house was formerly believed to have been built by Governor Matthew Cradock, first governor of the Massachusetts Bay Company who remained in England and did not come to America. Cradock owned many acres of land in this vicinity and had a trading-post in what is now Medford Square. After his death the land on which the house stands was sold to Captain Peter Tufts (born in Malden 1643) and the house was built between 1677 and 1680.

This house is one of the oldest, if not the oldest, brick house standing in New England, and one of the earliest examples of gambrel roof. Inside are some fine oak beams and a part of the original staircase. Bull's eye windows lighted deep closets at side of fireplace. The brick entrance porch is a late addition.

¹ Kimball, Domestic Architecture, p. 265 cp. also Leaflet, Society Preservation of New England Antiquities, "about 1678"; cp. also date given investigator in July, 1942 by the same society, "S. P. N. E. A. establishes its date as 1668, long after Cradock's death."





. Figure 15

Edward Devotion house 1680¹
347 Harvard Street, Brookline

Built by John Devotion whose son Edward was born here and used the house as a summer residence. Left money for the erection of a school near the center of the town. Town has built the school which surrounds the old house on three sides and given it the name "Edward Devotion School." Two rooms each floor with an additional room in the "jutby". Central chimney and gambrel roof. Panelling on walls of the front rooms, sheathing in rear rooms. Small-paned guillotine windows, with inside folding shutters.

1 Leaflet Brookline Historical Society



Figure 16

Edward Devotion house
Jutby and gambrel roof.



Figure 17

Edward Devotion house



Figure 18

Usher-Royall house
Before 1697¹
15 George St., Medford

Oldest part built by Governor Winthrop as a farm-house on his Ten Hills Farm 1637.¹ Bought and enlarged by John Usher 1690¹; deed and mortgage speaks of . . . the brick house in which said John Usher now dwells . . . Outline on brick wall shows original Usher house.



Figure 19

Old Sawyer House
306 Riverside Ave., Medford

Very early type with low eaves and central chimney. One room each side of staircase. Standard cottage house - the "Cape Cod Cottage."

¹ Fiske Kimball. Domestic Architecture p. 265 cp. also Leaflet, Royal House Association.

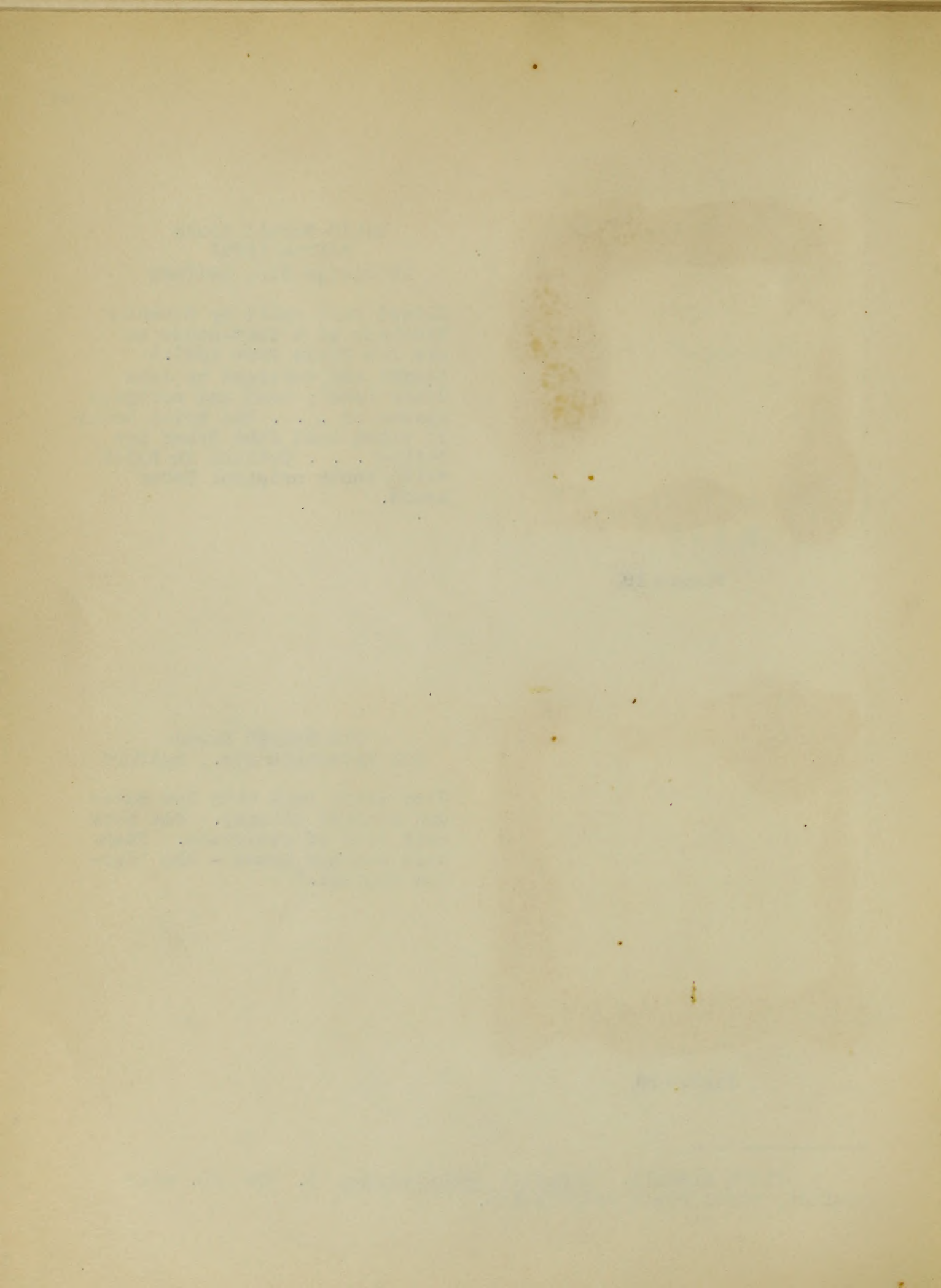


TABLE I
17th CENTURY BUILDINGS

HOUSES		CHURCHES	PUBLIC BUILDINGS
1637	Winthrop Farm house (Usher-Royall house)	1681 Old Ship Meeting- House Main St. Hingham	None
1637	Deane Winthrop house 40 Shirley St., Winthrop		
Between 1659 & 1680	Paul Revere house 19 North Sq., Boston		
About 1650	James Blakel house Edward Everett Square Dorchester		
1657	Cooper-Frost-Austin house 21 Linnaean St., Cambridge		
About 1663	Abraham Browne, Jr. house 562 Main St., Watertown		
Between 1677 & 1680	Peter Tufts house 350 Riverside Ave., Medford		
1680	James Russell house 7 Jason St., Arlington		
1680	Edward Devotion house 347 Harvard St., Brookline		
Before 1697	Usher house (nucleus of Royall house) Main St. cor. George St., Medford		

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Domestic Architecture of the American Colonies
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- Lloyd, Nathaniel
A History of the English House from Primitive
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 London: The Architectural Press, 1931. 470 pp.
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Construction in Massachusetts," Old Time New
England, the Bulletin of the Society for the Pres-
ervation of New England Antiquities, July 1921.

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edited by James Kendall Hosmer, LL.D.

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Massachusetts Bay from 1623 to 1636

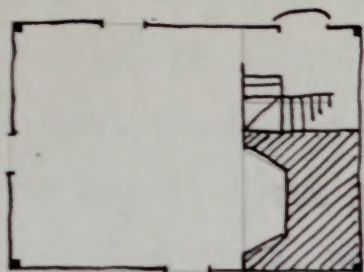
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New York: 1915

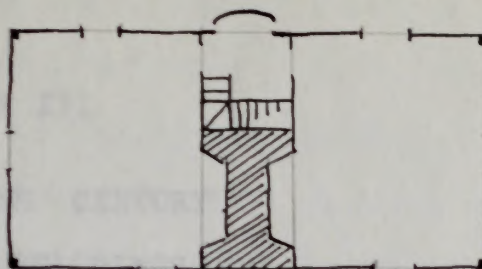
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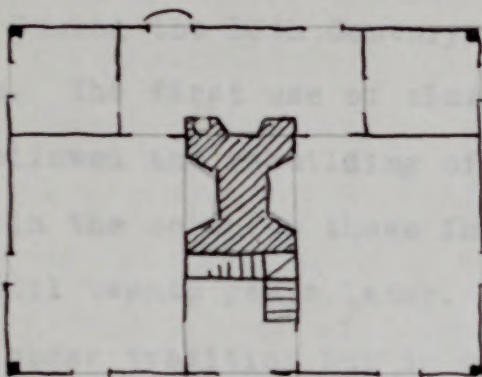
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Boston: Charles C. Little and James Brown, 1845
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DEVELOPMENT OF EARLY FIRST FLOOR PLAN¹

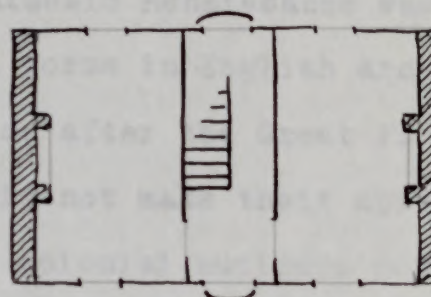
One room, 1 chimney



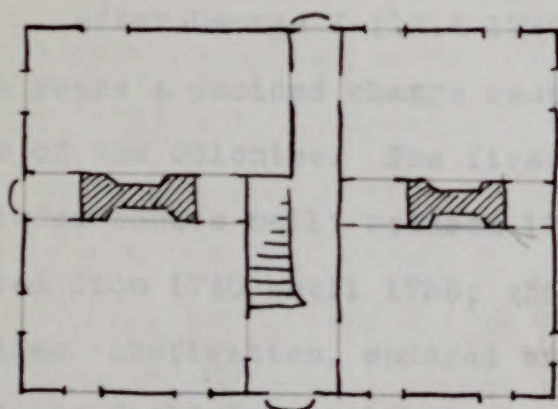
Second room added



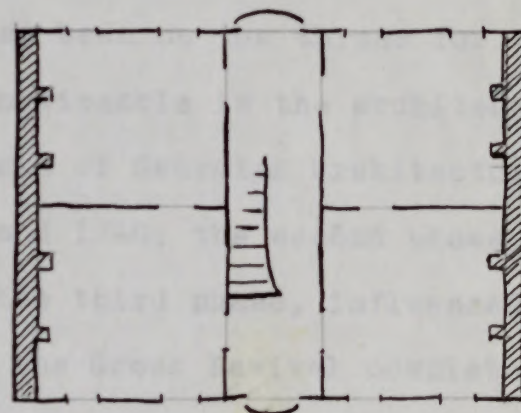
Shed roof or lean-to



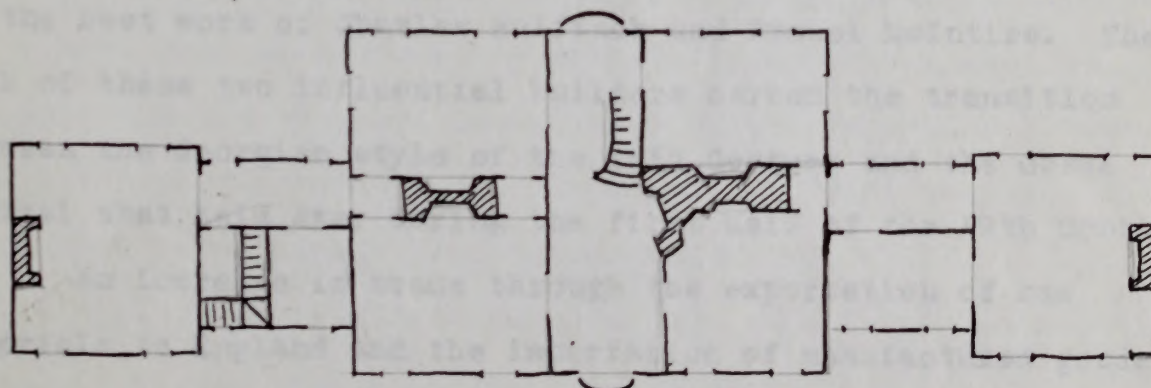
Brick end 2 chimneys



Chimneys between rooms



Brick ends 4 chimneys

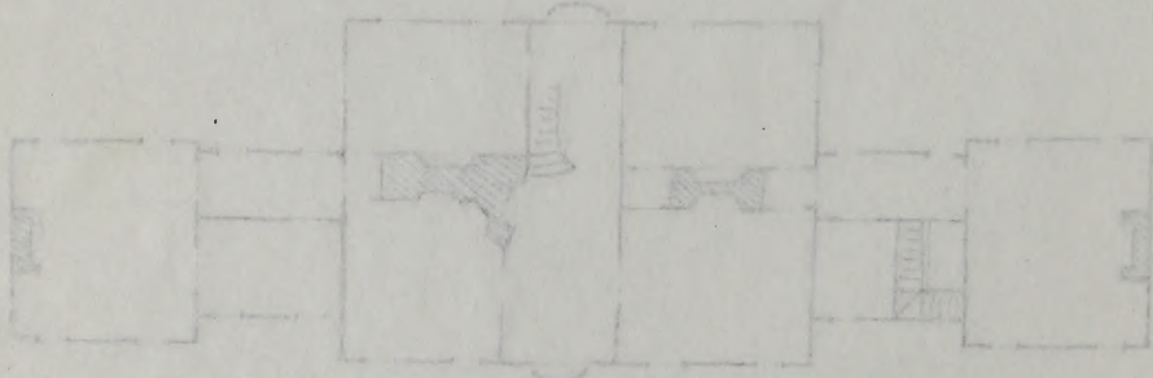


Usual Southern house at brick or stone with wings.

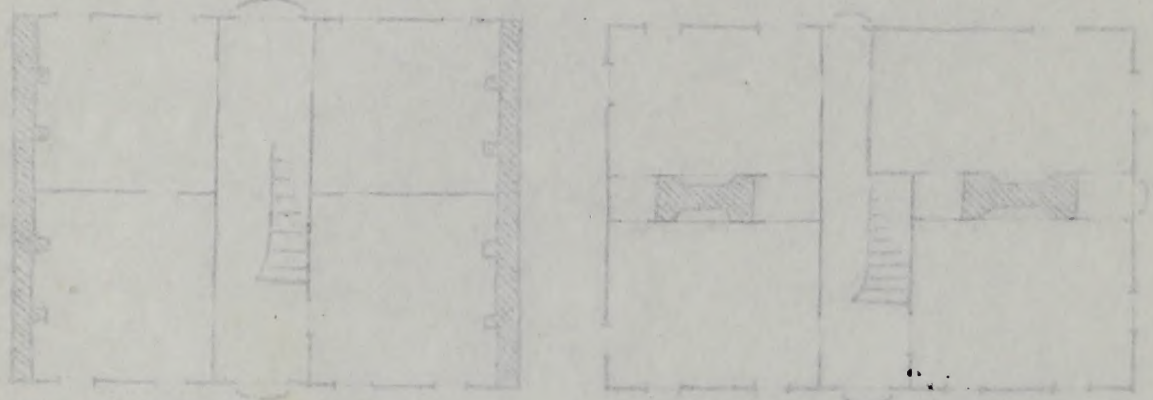
¹ Robinson Ethel Fay and Thomas P.

Houses in America p. 85

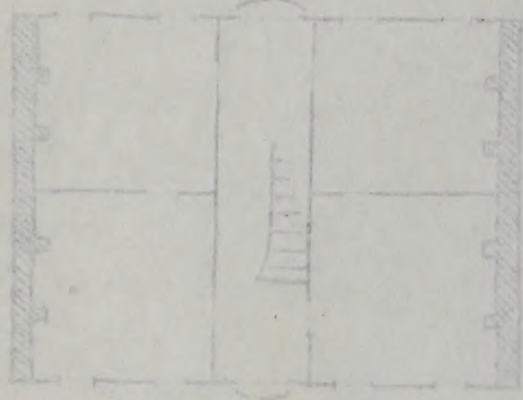
Usual Southern house of brick on stone with wings



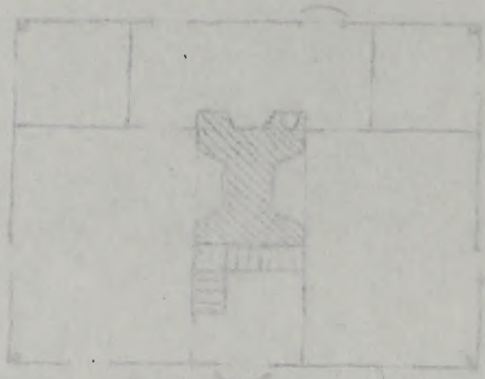
Chimneys between rooms



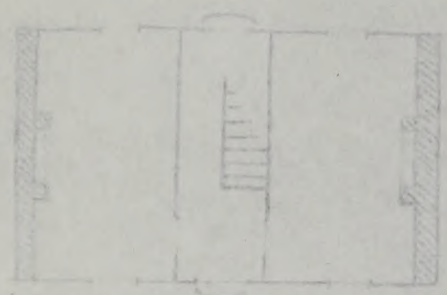
Brick ends & chimneys



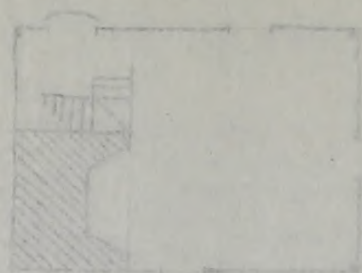
Shed roof on porch



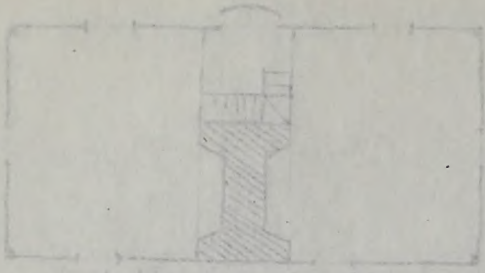
Brick end & chimney



One room chimney



Second room added



DEVELOPMENT OF EARLY FIRST FLOOR PLANS

CHAPTER III

THE EIGHTEENTH CENTURY

A. DOMESTIC BUILDINGS

During the 18th Century the Classic Renaissance was supreme. The first use of classical forms in English architecture followed the rebuilding of London after the Great Fire of 1666. In the colonies these forms did not make their appearance until twenty years later. Many Colonial builders continued in the older tradition but in their buildings appeared signs of an approaching change.

After George I (1714-1727) had been on the throne for some years a decided change became noticeable in the architecture of the Colonies. The first phase of Georgian architecture included houses built between 1720 and 1740; the second phase lasted from 1740 until 1755; while the third phase, influenced by Adam inspiration, endured until the Greek Revival completely held the field (about 1825). In this last phase is found some of the best work of Charles Bulfinch and Samuel McIntire. The work of these two influential builders marked the transition between the Georgian style of the 18th Century and the Greek Revival that held sway during the first half of the 19th Century.

An increase in trade through the exportation of raw materials to England and the importation of manufactured goods

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THE EIGHTEENTH CENTURY

A. DOMESTIC BUILDINGS

During the 18th Century the Classic Renaissance was supreme. The first use of classical forms in English architecture followed the rebuilding of London after the Great Fire of 1666. In the colonies these forms did not make their appearance until twenty years later. Many Colonial builders continued in the older tradition but in their buildings appeared signs of an approaching change.

After George I (1714-1727) had been on the throne for some years a decided change became noticeable in the architecture of the Colonies. The first phase of Georgian architecture included houses built between 1730 and 1740; the second phase lasted from 1750 until 1765; while the third phase, influenced by Adam inspiration, endured until the Greek Revival completely held the field (about 1825). In this last phase is found some of the best work of Charles Bulfinch and Samuel McIntire. The work of these two influential builders marked the transition between the Georgian style of the 18th Century and the Greek Revival that held sway during the first half of the 19th Century. An increase in trade through the exportation of raw materials to England and the importation of manufactured goods

that were demanded by the growing population brought an accumulation of wealth to the merchants and prosperity to the seaport towns. This resulted in a rise of living standards and a desire for luxury. The merchants gratified their desires by erecting and furnishing houses that were luxurious if not as large as European houses of the same class.

The architecture of Inigo Jones (1573-1651) and Sir Christopher Wren (1632-1723) and their followers was studied and copied. These models were brought to the Colonies not so much by craftsmen who came in small numbers, as by means of books. Architectural and decorative ideas were speedily put into book form. As fast as they appeared these books were sent to the Colonies in great numbers. Many men of wealth left standing orders with English publishers for new books. A knowledge of architecture, if somewhat limited, formed part of the education of every gentleman. He could indicate in the book his preference for the general scheme and the workman could get detailed information for his proportions and decorative ideas.

A comparison of plates in these books with plans and details of existing 18th century buildings will clearly show that they were used as sources for designs in a large number of cases. The use of books tended to give the important houses a style that was common in all the Colonies. Thus the lack of professional architects was not serious.

The royal governors from England gave their contribution,

as Sir Francis Bernard for Harvard Hall (1766) and the house built and occupied by Governor William Shirley (governor 1741-1749 and 1753-1756). The portrait painter John Smibert (1681-1751) tried his hand and produced the original Faneuil Hall (1742). One of the most important contributors was Peter Harrison who came from England and designed King's Chapel (1749) and Christ Church, Cambridge (1761). At the close of the century Thomas Jefferson studied intimately the writings of Andrea Palladio (1518-1580) whose books on architecture had been edited and published in England by Inigo Jones.

Thus, Classic Renaissance forms of the 18th century became common in New England, influenced by English fashion and English taste and English books. The materials used were not used in England; England built in brick and stone, New England built in wood and brick, preferably wood. The chief objection to houses of brick and stone was on the score of dampness; this tended to make the houses uncomfortable. Later, when methods of heating improved it had become a habit for New Englanders to use wood for construction.

A characteristic peculiar to New England was the wholesale grafting of wooden clapboards on a type of building which elsewhere was erected of brick and stone. Even when the building was erected with bricks, as in the Usher-Royall house (Figure 7), it frequently was enclosed with wood, bevelled and painted to imitate stone. This peculiarity persisted as late as 1800.

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The John Callender house, corner of Mt. Vernon and Walnut streets, built in 1802 has its north wall sheathed with close-jointed boarding painted gray. At first, the builders tried to imitate English stone forms in wood, but later, when they had mastered classic forms, they modified these forms to fit the materials at hand. The result was a building of solid construction, of simple design with dignified classic detail, with interior panelling, mantels and staircases of great beauty and fine workmanship.

The "mansion houses" of the period showed the introduction of classic motifs as the chief form of decoration, and a symmetrical floor plan. The number of rooms to a floor was doubled; the most universal arrangement was four rectangular rooms with a central hall extending front to back; the long side of the house was parallel to the street. However, many builders still followed the plan of the 17th century buildings.

The houses reflected the accumulation of wealth and a higher standard of comfort. The number of living rooms and bed-rooms increased. All the functions of living, eating and cooking no longer took place in one room. For the first time privacy was made possible by means of hallways making it unnecessary to pass through one room to reach another. The activities of servants were hidden from family and guests by means of secondary staircases.

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central chimney obstructing passage to the rear rooms continued to be used. Back stairs are occasionally found which give some privacy to the rear rooms above. This plan is carried out in the Thomas-Dillaway house (1714) in which the front stairs give access to the front chambers and the back stairs lead to the rear chambers, but to reach the rear rooms from the front one must pass through a room.

House plans showing free access to all rooms show two types, a traverse hall containing the stairs, or that with a hall treated as a room and the stairs moved to a separate compartment. The house of four rooms with a traverse stair hall was the most common type in 18th century houses. Sometimes the rear part was slightly narrowed or widened. This spacious hallway may be seen in the Usher-Royall house, 1733-1737 (Figure 9); the Loring-Greenough house, 1760 (Figure 20); the Vassall-Craigie-Longfellow house, 1759 (Figure 16); Elmwood, 1767, (Figure 26); and the first Harrison Gray Otis house, 1795.

Houses were generally erected two stories high, but houses of three stories were becoming common in the towns. Jeremy Belknap wrote of the houses in Boston, "Those which were built after the first of 1711 were of brick, three stories high with a garret, a flat roof (i.e. deck) and balustraded."¹ When Isaac Royall bought the small brick Usher house at Medford 1733

1 Kimball, Domestic Architecture p. 32

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his first step in remodelling was to raise the east front of three stories; later the courtyard or west front was raised an equal height.¹

The height of the rooms was greater than in the preceding century. Before 1700 it was common to have the bottom of the summers less than six feet from the floor; by the middle of the 18th century the general height of important rooms in the finest houses was between ten and twelve feet. Second story rooms were generally lower and where there was a third story, this was lower than the story below.

Roof forms underwent a noteworthy change; the tendency was toward flatter slopes with a level cornice. The gambrel roof, flattened near the top (Tufts house, 1663), represents the survival of the steep 17th century gable roof. In the Usher-Royall house (Figure 4) the brick wall of the gable rises above the roof both along the slope and between the pairs of chimneys. About half of the important 18th century houses had hip roofs with a level cornice line; this form of roof was adopted before 1700 (Figure 17). Eventually the ridge was cut in true mansard² fashion with steep lower sides and four upper slopes of lesser degree as in Shirley Place, before 1746, (Figure 10) and Vassall-Craigie-Longfellow house, 1759 (Figure

1 Ibid., p. 39. cp. also Leaflet Royall House Society.

2 Francois Mansart, 1598-1666, French architect who invented mansard roof.

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2. Francis Maser, 1688-1688, French architect who invented mansard roof.

14). Occasionally the roof was effaced from view by a deck as flat as possible; this frequently ran the entire length of the roof, and was enclosed by balustrades. As they provided excellent vantage points for views they were very popular in seaport towns (Figure 24). After 1750 the deck was found on many of the better houses.

An important feature of the roof was the balustrade. According to Belknap, balustrades were used in Boston after 1711. A balustrade was used with all types of roof lines. A mansard roof with a balustrade appears in Shirley Place, after 1746, (Figure 10), and the Vassall house, 1757 (Figure 14). About this time the balustrade began to appear along the eaves of the house as in "Elmwood", (Figure 24). This position proved to be the favorite location in the years to come.

Sometimes a cupola was placed on the roof of a mansion, following a custom common in England. The original cupola still stands atop of Shirley Place, before 1746, (Figure 10). In seaport towns these cupolas were used as spying-places on the waters of the harbor. Dormers were extensively used throughout this century. Many houses did not have dormers if there were no rooms in the attic or if the rooms could be lighted from the gable ends. The most common form of dormer was a square-headed window crowned by a triangular gable (Figure 34), although an elliptical pediment was also used alternating with the triangular gable (Figure 31).

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A striking peculiarity of New England Georgian buildings is the severity and plainness of the exterior in strong contrast with the rich architectural treatment and furnishings found within. At first, all is plainness, no feature projects from the surface; doors and windows have a simple architrave or frame surrounding the opening; the cornice is of the simplest form. Within a short time, however, the cornice was enriched with block modillions, the doorway framed with pilasters and the windows enclosed with a richer frame. The Royall house, 1746, east facade (Figure 6) shows windows with a rich casing surmounted by a cornice, enriched doorway and corners adorned with "quoins."

Frequently the exterior walls of frame buildings were enriched by groovings or "rustication", imitations in wood of stone buildings of the Renaissance. The original plans for Shirley Place, 1747, show rustication over both fronts.¹ The court yard or west front of Royall house (Figure 7) still retains its rusticated wooden blocks over the entire surface.

Many pretentious houses attained distinction by the use of pavilions, pilasters, or porticos. Shallow, central pavilions made their appearance after 1750² as in the Apthorp house (after 1761) (Figure 21) and the Vassal-Craigie-Longfellow

1 Old Time New England, Oct. 1921. p. 54-p. 55

2 Kimball, Domestic Architecture p. 96

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¹ Old Time New England, Oct. 1921, p. 84-5. 85

² Kimball, Domestic Architecture, p. 38

house 1759 (Figure 14). Great splendor was attained by the decoration of walls and pavilions by an "order." The favorite scheme was the "colossal order" rising from the ground or from a pedestal to the main cornice. The order consists of pilasters each with architrave and frieze and sometimes a pedestal. This was the way the "orders" were shown in the architectural books of the time, a single column with entablature and pedestal.¹

The west front of Shirley Place, 1746, (Figure 11) has pilasters at every bay with those at the end doubled; the Royall house, (Figure 5) has a single pilaster at either end, and the Apthorp house, after 1761 (Figure 18) and Vassall-Craigie-Longfellow house, 1759, (Figure 14) at each end of the central bay. At Shirley Place the pilasters turn the corners; in the other houses mentioned they are merely applied as ornaments.

Many of the larger houses were decorated with wooden "quoins" which were placed over the corner boards and stopped the clapboards of the two sides of the house. They are usually flat, the long one on one elevation, the short one above, the order reversed on the adjoining side of the house as in the Royall house, (Figure 4).

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house 1753 (Figure 1A). Great splendor was attained by the decoration of walls and pavilions by an "order." The favorite scheme was the "colossal order" rising from the ground or from a pedestal to the main cornice. The order consisted of pilasters each with architrave and frieze and sometimes a pedestal. This was the way the "orders" were shown in the architectural books of the time, a single column with entablature and pedestal.

The west front of Shirley Place, 1743, (Figure 11) has pilasters at every bay with those at the end doubled; the Royall house, (Figure 5) has a single pilaster at either end, and the Ashcroft house, after 1781 (Figure 13) and Vassall-Craigie-Longfellow house, 1753, (Figure 14) at each end of the central bay. At Shirley Place the pilasters turn the corners; in the other houses mentioned they are merely applied as ornaments. Many of the larger houses were decorated with wooden

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find two in Cambridge original with the houses. Those on the Vassall-Craigie house, (Figure 14) and the Usher-Royall (Figure 4) were covered porches; those at Elmwood, 1767 (Figure 24) are open. It is interesting to note that these are placed at the sides of the house rather than across the front as in a later period.

The artist, John Singleton Copley, writing from New York in 1771 to Henry Pelham who was building houses in Boston, said, "I shall add a peazer when I return, which is much practised here and is very beautiful and convenient."¹ Copley's drawing shows one-story "peazers" at the sides like those on the Vassall-Craigie house.

The Doric and Ionic orders were the most popular types used on the "colossal orders"; the Corinthian order appears on the enframing of the doorways.

Doorways in the 18th century houses received special attention as the principal decorative note of the facade. They had square openings with a lintel or a slight segmental arch. The semi-circular arch does not appear until after 1755; the familiar elliptical arch dates from Republican days.² To give light to the hall some doors had a number of small panes of glass in the upper panels as in the Apthorp, 1761, and Vassall-

1 Kimball, Domestic Architecture p. 98

2 Kimball, Domestic Architecture p. 101

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The artist, John Singleton Copley, writing from New York in 1771 to Henry Pelham who was building houses in Boston, said, "I shall add a passage when I return, which is much prescribed here and is very beautiful and convenient." Copley's drawing shows one-story "passages" at the sides like those on the Vassall-Craigie house.

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- 2 Kimball, Domestic Architecture p. 101

Craigie, 1759, houses; sometimes a rectangular transom of five panes was placed over the door itself. This was a common feature between 1720 and 1748.¹ In the semi-circular door heads after 1755 circular transoms or fan lights appeared.

At the opening of the century the doorway was framed by an architrave or lintel. A few notable houses had rusticated blocks, as Shirley Place, after 1746, (Figure 10). After 1725 it was common to have a more elaborate door-head as frieze or cornice supported by consoles or an "order" as in the doorway or east front of the Royall house (Figure 6). After the engaged column appeared as the chief embellishment of the Hancock house doorway, it was widely copied throughout the colonies. The engaged column naturally led to the use of the free-standing columns, and crowned by a triangular pediment, it became the portico. (Figure 17).

In general, windows followed the same treatment as the doors. The proportion of the windows varied with time but doors did not. Before 1732 windows were tall in comparison with their width as in the Tufts house. The size of the individual panes of glass increased as the number of panes decreased. Eighteen to twenty-four panes were common in the earlier houses; later only twelve panes were used.

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1 Ibid., p. 101

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preceding century. Rooms became larger with higher ceilings, panelling was substituted for sheathing, doors and windows were balanced; the fireplace wall was symmetrically planned and classical elements used to cover the frame work of the house. The frame construction was concealed by plaster and panelling. Panelling instead of sheathing came in about 1700. Panelling of four walls was more common during the first half of the century than later. Frequently the panelling was confined to the fireplace wall, the other walls having plaster above a wainscoting, sometimes the walls were plastered from floor to ceiling.

The panelled and plastered walls were finished in several ways. A paint, imitating oak, plain or grained, cedar color and walnut color were used on the wood. Besides these wood colors a "flake stone color" and "marble" were also popular. In the middle of the century a gray-blue and a gray-green paint proved to be extremely popular. In some of the finest houses the panelling was never painted but left in its natural state.¹ In the advertisement for the sale of a house in Boston in 1753 we may read . . . the House is handsomely painted throughout, one of the Rooms is painted Green, another Blue, one Cedar and one Marble, the other four a Lead colour, the Garrets are handsomely plastered . . .²

1 Downing, Early Homes of Rhode Island p. 167

2 Old Time New England, July 1926 p. 27

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1 Downing, Early Homes of Rhode Island p. 187

2 Old Time New England, July 1922 p. 27

With the increase in the manufacture of paper-hangings the plastered space was covered with wallpaper of a florid design in bright colors, similar to chintz. An early reference to their use is found in a newspaper advertisement dated 1736, "two Chambers in the first story hung with Scotch Tapestry, the other Green Cheney."¹ When Thomas Hancock² furnished his handsome house on Beacon Hill, 1737-38, he corresponded with a dealer in London for paper with

. . . a great variety of different sorts of Birds, Peacocks, Macoys, Squirrels, Fruits and Flowers . . . and asked him to add . . . more Birds here and there with some landskips . . .³

In an article describing an old house at Newbury, Massachusetts, 1731, we learn that in hanging these papers "no paste was used; 4 hardwood convex slats running around the room held the hangings in place."⁴

The chimneys instead of being in the center as they were in the 17th Century houses, were placed at either end as in the Royall house, (Figure 1); the first Harrison Gray Otis house, (Figure 37); or between the rooms as we see in the Thomas-Dillaway house, Figure 34); the Vassall-Craigie-Longfellow house,

1 Old Time New England. July 1926 p. 23

2 Kimball, Domestic Architecture. p. 116 incorrectly credits John Hancock as the writer of the letter and builder of the house. John Hancock became part owner on the death of his uncle in 1764. Old Time New England July 1926 p. 15

3 Old Time New England. Bulletin July 1926 p. 13

4 Ibid., January 1921 p. 143

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1 Old Time New England. July 1938 p. 23

2 Kimball, Domestic Architecture, p. 118 incorrectly credits John Hancock as the writer of the letter and builder of the house. John Hancock became part owner on the death of his uncle in 1784. Old Time New England July 1938 p. 12

3 Old Time New England. Bulletin July 1938 p. 13

4 Ibid., January 1931 p. 142

(Figure 15); and Elmwood, (Figure 24).

The fireplace continued to be the center of interest in each room. Fireplace openings without a cornice or mantelshelf long remained common. It was customary to have a panelled chimney-breast above the fireplace.

The early fireplaces were framed with large bolection mouldings and had over-mantels which were simply a continuation of the room panelling (Figure 8). In fine houses built between 1720 and 1760 the chimney pieces had a special over-mantel, a single large panel crowned by the room cornice and frequently set apart by flanking pilasters. After 1760 the scroll pediment or a similar treatment was frequently used.

Mantel shelves, except for kitchen fireplaces, come into use just before the Revolution but over-mantel cupboards were common. During the middle years of this century wall cupboards flanking the fireplace were in vogue. Corner cupboards plainly treated in earlier days came in for elaborate treatment. A very popular type had an arched top supported by pilasters which were set in either at the bottom cupboard shelf or on high pedestals. The arched recess was often beautifully treated as a shell. The vogue for these decorative cupboards passed too soon, they were no longer in fashion at the outbreak of the Revolution.¹

1 Downing, Early Homes of Rhode Island. p. 165

(Figure 15); and Elmwood, (Figure 16).

The fireplace continued to be the center of interest in each room. Fireplace openings without a cornice or mantel-shelf look remained common. It was customary to have a paneled chimney-breast above the fireplace.

The early fireplaces were framed with large decoration moldings and had over-mantels which were simply a continuation of the room paneling (Figure 8). In fine houses built between 1780 and 1860 the chimney piece had a special over-mantel, a single large panel crowned by the room cornice and frequently set apart by flanking pilasters. After 1860 the scroll pediment or a similar treatment was frequently used.

Mantel shelves, except for kitchen fireplaces, came into use just before the Revolution but over-mantel cupboards were common. During the middle years of this century wall cupboards flanking the fireplace were in vogue. Corner cupboards of finely treated in earlier days came in for elaborate treatment. A very popular type had an arched top supported by pilasters which were set in either at the bottom cupboard shelf or on high pedestals. The arched recess was often beautifully treated as a shell. The vogue for these decorative cupboards passed too soon, they were no longer in fashion at the outbreak of the Revolution.

In the 18th century houses the stairs were conspicuously placed and became an artistic end in themselves. The stairs were placed against one wall with two turnings or runs in contrast to three runs in 17th century houses. The rise of the step was shorter and the tread wider than in stairs of the preceding century, resulting in a longer staircase. In the richest examples the balusters were slender and closely spaced, usually three to a step of three varieties. In the Hancock house, 1737-1740, three types of balusters were turned with different spiral patterns. The newel post consisted of one spiral within another oppositely winding. The Hancock mansion set the fashion for a generation and this type of staircase was copied in dozens of New England stair halls until the Revolution. This staircase is now set up in a house in Manchester, Massachusetts.¹

Later in the century the newel-post was left plain as it was surrounded by balusters supporting a hand rail which ended in a horizontal scroll. It was usual in fine houses to have the wainscoting in the staircase wall ramp up the stairs parallel to the hand rail of the balustrade (Figure 16). Early Georgian houses often had a single long arched window over the stair landing. The Palladian window appeared just before 1750 as a central feature of the facade especially as a staircase window, as in the Harrison Gray Otis house, Cambridge Street

¹ Old Time New England July 1926 p. 14

in the 18th century houses the stairs were correspondingly placed and became an artistic end in themselves. The stairs were placed against one wall with two turnings or runs in contrast to three runs in 17th century houses. The rise of the step was shorter and the tread wider than in stairs of the preceding century, resulting in a longer staircase. In the richest examples the balusters were slender and closely spaced, usually three to a step of three varieties. In the Hancock house, 1737-1740, three types of balusters were turned with different spiral patterns. The newel post consisted of one spiral within another oppositely winding. The Hancock mansion set the fashion for a generation and this type of staircase was copied in dozens of New England stair halls until the Revolution. This staircase is now set up in a house in Manchester, Massachusetts. Later in the century the newel-post was left plain as it was surrounded by balusters supporting a hand rail which ended in a horizontal scroll. It was usual in fine houses to have the wainscoting in the staircase wall ramp up the stairs parallel to the hand rail of the balustrade (Figure 18). Early Georgian houses often had a single long arched window over the stair landing. The Palladian window appeared just before 1750 as a central feature of the facade especially as a staircase window, as in the Harrison Gray Otis house, Cambridge Street.

(Figure 36). The great Palladian window on the east front of Shirley Place, 1746 (Figure 11) lighted an enormous two-story saloon. It was in the interior of his buildings that the 18th century builder achieved his greatest success.

After the Revolution (1775-1783) there was no sudden renouncing of English leadership in architecture; for a time there was a closer following of English ideals. The financial depression that followed the war was followed in turn by better times in the 1790's, and the early years of the 19th century saw great prosperity. New trading centers were sought for and New England ships returned to the harbors of Boston, Salem, Portsmouth laden with goods from all parts of the world. New houses for wealthy sea captains and merchants arose in every city and town.

This last phase of New England Georgian architecture was a period of Adam influence as it was in other parts of the country. The houses built between 1780 and 1820 followed the earlier traditions in general, but the wealth of the owners combined with the skill of the craftsmen and their command of natural resources made possible a richness and delicacy that was unknown before.

A new English influence was now at work - the result of the genius of Robert Adam - who developed a style of decoration that became so popular in England it sounded the death-knell of the heavier, earlier Georgian work. The Adam style influenced

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profoundly the architecture and decorative style in America. Architects and designers appeared; Charles Bulfinch, son of a wealthy Boston doctor became the first professional architect of Boston; Samuel McIntire, originally a wood-carver, transformed Salem. These two builders used the delicate proportions and the Adam motifs of urns, pendant husks, anthemias, ellipses, spandrel fans and other Pompeian decorations. McIntire increased the height of pillars and pilasters until they assumed the slenderness and grace that characterizes his work. The greatness of these men lies in the manner by which they combined classic tendency and Adam lightness and in the skill in which they adjusted these new forms to fit new conditions and new materials. They were followed by a number of other amateur architects and builders, among whom were Asher Benjamin, Peter Banner, Cornelius Coolidge, Alexander Parris. Until the passion for the Greek Revival became dominant, the North, and especially New England, continued to build in the Adam tradition due to the influence of Bulfinch and McIntire and their followers.

In New England the chief supporters of the new movement was Bulfinch; he created all the new types which became popular throughout New England, types of plan as well as types of surface decorations. For the plan, the favorite model was his first domestic design, the Joseph Barrell house in Charlestown, 1792, in which he discarded the traverse stair-hall and intro-

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duced a drawing-room or salon of elliptical form, occupying the place of honor in the center of the garden front opposite the entrance. Here the ellipse lies lengthwise of the garden front. This was a French scheme and probably was studied by Bulfinch during his tour of France, 1786. In the later developments the projecting salon was oval or circular. He was the designer of five houses with the projecting salon in the garden front, the General Henry Knox house, Thomaston, Maine, 1793, the Perez Morton and James Swan houses, Dorchester, 1796, Johnathon Mason house, Boston, and the country house of Harrison Gray Otis at Watertown (now the Oakley Country Club).

Gore Place in Waltham, 1799 (architect unknown) not only has a projecting elliptical salon, but has a room opposite on the entrance front, the inner side of which is elliptical. (Figure 77).

Samuel McIntire took a leaf from Bulfinch's work. Among his drawings are sketches from the elliptical room of the Barrell house and plans of the Thomas Russell house in Charleston, South Carolina, showing the circular stairs. In the country house at Waltham for Thomas Lyman, 1793, McIntire applied his newly acquired knowledge by building an elliptical room on the garden front (Figure 75). Otherwise the plan is a conventional one, the house traversed by halls.

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In the last town house built by Bulfinch for Harrison Gray Otis, 45 Beacon Street, 1804 (Figure 38), a second floor drawing-room with an oval bay overlooked the rear garden. This bay was later concealed when the adjoining house was erected. Sometimes in a pair of symmetrical houses an elliptical bay was placed at either end of the front as in the twin houses 39 and 40 Beacon Street, (Figure 62) and in the twin houses lower down at 54 and 55 Beacon Street (Figure 64). Single bays are characteristic of early century Bulfinch-inspired houses up and down the streets of Beacon Hill. (Figures 59, 60, 61).

A marked difference should be noted in the floor plan of many of these later houses. The tendency, French in origin, was to place the more important rooms en suite up one story, the entrance being on the ground level (Figure 40). The first floor corresponded to the "English basement," but was above ground, level with the street and contained the secondary rooms; sometimes the dining-room was on this floor. The second floor, containing the living and drawing-rooms, had the greatest height of any of the stories with windows extending from floor to ceiling. The floors above contained the bedrooms and were shorter in height with windows to correspond. Top floor windows were often square. This was the arrangement in houses of great leaders of fashion, the Otis house on Beacon Street (Figure 38) and those on Park Street, all the work of Bulfinch.

New standards of convenience at the end of the century

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brought many improvements in the houses erected after the Revolution. The old scheme of a traverse hall dividing the floor into four square rooms continued to be used until 1800 but gave place to a more flexible arrangement. The principal stairway was removed from the entrance hall, where it had invited every chance visitor to ascend to the upper rooms, to a section by itself. This was a favorite scheme of Bulfinch which he carried out in the Otis house at 45 Beacon Street (Figure 40) and his follower, McIntire, used in the Lyman house, Waltham, (Figure 75). Side corridors and passages containing service staircases became necessary.

The exposure of the rooms received a great deal of consideration. When the street was on the north it was not unusual for the important rooms to be at the rear or "garden front" as in the Lyman and Gore houses in Waltham and in Mt. Vernon Street houses between Joy Street and Walnut Street. In houses of this type the hall was not carried through, the best exposure was used for a suite of rooms. This proved so desirable that if the best exposure was on the street the entrance hall was moved to the side of the house to leave the front free for living-rooms. Bulfinch carried out this arrangement in the second Harrison Gray Otis house on Mt. Vernon Street, 1799, (Figure 43). If the lot was narrow the house might be turned with the narrow end to the street and the entrance facing a side yard. This scheme was introduced by Bulfinch and carried out in scores of

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houses by other builders. Good examples of this are the Booth house at 29A Chestnut Street (Figure 66) and the house at 55 Mt. Vernon Street (Figure 47). In modest houses the same scheme may be seen at 44 Temple Street, (now St. Ann's Convent) (Figure 70) and 17, 21, 29 Pinckney Street.

It was Bulfinch who introduced to New England the semi-circular portico. It was erected on a large scale in the Joseph Barrell house in Charlestown and was imitated by McIntire and other builders in the small semi-circular porticoes which are characteristic of Salem about 1793. A semi-circular porch has been restored to the front of the Otis house on Cambridge Street. A rectangular portico with free-standing columns in front and coupled columns or pilasters at the back proved to be a popular form of doorway enrichment. Examples of this are the doorways at 45 Beacon Street, (Figure 39), 85 and 87 Mt. Vernon Street, (Figures 43, 45) all Bulfinch houses, and the Booth house 29A Chestnut Street (Figure 67). A portico of some form was common after 1790.

After the Revolution, brick houses became common in New England towns; but by the "thirties" red brick was not used any more. When used the bricks were painted gray as in the Otis house on Mt. Vernon Street (Figure 42)¹, and the Gore house at Waltham (Figure 76). In the north, where wood was

1 Gray paint removed; red bricks show today, May 3, 1943

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house at 20A Chestnut Street (Figure 26) and the house at 22
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Otis house on Mt. Vernon Street (Figure 45)¹ and the Gore
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¹ Gray paint removed; red bricks show today, May 2, 1943

used for building, it was common to cover the walls with smooth boarding with close joints, instead of clapboards or shingles, as is the Callender house on Walnut Street, corner of Mt. Vernon Street. This is a familiar feature in the work of Bulfinch and his followers.

On the exterior we find the favorite formula of Bulfinch and his generation, the use of tall pilasters above a high basement or low ground floor, as the Otis house on Mt. Vernon Street (Figure 43). This use of pilasters was not novel, but new as now used, with the elongation of the pilasters and the delicacy of the detail, and it became typical of New England. This type of decoration was used over New England on some of the finest houses.

The Colonial doorway with its simple rectangular opening with or without a transom was seldom found after 1790. Glass panels in the door and the pediment crowning the doorway also disappeared. To light the hall the semi-circular fanlights appeared and a new device, the side-lights. This form was preferred by the Brothers Adam and was common until 1800. Fine examples are the entrance doors of Gore house (Figure 80). In the meantime the elliptical fanlight with side-lights came into fashion in New England and continued in popularity until 1820.¹ This type of fanlight was first used by Bulfinch in

1 Kimball, Domestic Architecture p. 216

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the Elias Haskett Derby house in Salem.

After the Revolution a special window motif was frequently used in a plain facade with a wide opening for doors in the center of the first story. An early manuscript by Bulfinch, now in Massachusetts Institute of Technology, shows this treatment.¹ The restorers of the Otis house on Cambridge Street, 1795, used this treatment for the restoration of the facade (Figure 36).

In the early part of this century the windows were single and square headed, the only exception being the arched stair-window and the Palladian window. In early Republic days the Palladian window was framed by a shallow semi-circular arch, a favorite device of Adams', later this arch was made elliptical. The Palladian window was discontinued after 1800 in favor of the triple window, square-headed with narrow side-sights which was first used in America by Bulfinch in the Barrell house in Charlestown. This type of window increased in popularity after 1810.

The window sill, in pre-Revolutionary houses, was some distance from the floor. After the Revolution it dropped to the floor level so that one might pass out to the balcony or to the ground. This was frequently used by Bulfinch as in the Otis house, Mt. Vernon Street (Figure 43); and Beacon Street

1 Ibid., p. 208

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(Figure 38); by the architect of Gore house (Figure 76) and by scores of admirers of Bulfinch whose houses line the streets of Beacon Hill.¹

A development new to America was the block of houses of uniform design. "Franklin Crescent", 1793, on Franklin Street was the first of this style, designed and financed by Bulfinch. In 1810 he designed "Colonnade Row", a block of nineteen houses located on the south side of Tremont Street, opposite the Common. In 1801, when the town of Boston sold the lots on Park Street, which were taken from the Common, the deeds stipulated that the houses should be regular and uniform with the other buildings erected on the Street.² For the owners, Bulfinch designed a block of four houses, numbered 1 to 4 Park Street. A few years later he designed houses further up on the street including the Amory-Ticknor house (Figure 50). Of all these houses only 4 Park Street (Figure 52), somewhat changed, and the Amory-Ticknor, considerably altered outside and in, remain. A block of three houses in the residential section of the Hill, 13, 15 and 17 Chestnut Street (Figure 53) which Bulfinch designed for the Society leader, Mrs. James Swan, remain unaltered.

Before the Revolution the roof had been suppressed with

1 Kimball, Domestic Architecture p. 212

2 Ibid., p. 197

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1 Kimball, Forensic Architecture, p. 212

2 Id., p. 197

a balustrade across the eaves. This practise was continued and the roof kept low to be out of sight.

The use of blind arcades was introduced by Bulfinch. These were semi-circular arches with single square-headed windows beneath. On the basement or first floor he used either circular or segmental arches. At 87 Mt. Vernon Street (Figure 44) the basement has segmental arches; at 13, 15 and 17 Chestnut Street (Figure 53) the arch is semi-circular.

When we come to the interior of the house we find the chief field for the flowering of Adam ornament. Attention was focused on doorways, windows, chimney-pieces, cornices, ceiling centers and staircases.

Panelling disappeared in favor of plain plastered surfaces. A low wainscot continued in vogue until 1820 but in general the plaster was carried down to the baseboard. Wallpaper continued in use as a popular covering but in some of the finest houses are found plain wall surfaces which provided a contrast for rich furniture, pictures, mirrors and carpets.

The use of an order in the decoration of the room, as pilasters, gave way to the standard Republican form, free-standing columns flanking the fireplace. The ballroom of the Lyman house has four tall, slender columns flanking the fireplace, with a screen of five columns at the other end of the room (Figure 75).

The most notable feature in the interior was the chimney-

a balcony across the eaves. This practice was continued and the roof kept low to be out of sight.

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The most notable feature in the interior was the chimney-

piece. The characteristic mantel was similar to the marble mantels imported just prior to the Revolution and used without an over-mantel. Emphasis was placed on flanking supports above which was a frieze with projecting block ends. Elaborate examples had a center block or panel richly ornamented with Adam motifs in composition. Marble mantels and marble facings continued to be imported, but the cost was great and ornamental composition motifs were applied to wooden mantels. The earliest existing mantel of composition made in this country, is from one of McIntire's houses, which is now set up in the "Lindens, Danvers"¹. Others which show what Bulfinch's early mantels were like are in the Otis house, Cambridge Street and in Gore Place, Waltham (Figure 78). A wide spreading shelf was supported by modillions.

Staircases underwent a definite change. Twisted balusters disappeared and gave way to plain sticks, square or round, and the staircase itself took the form of a graceful spiral which appeared to be self-supporting. The hand-rail was mahogany and contrasted with the light color of the walls and stairs and swept concentrically down to a newel post of mahogany. Beautiful spiral staircases may be seen at 40 Beacon Street and in Gore Place, (Figures 79, 81).

1 Kimball, Domestic Architecture p. 250

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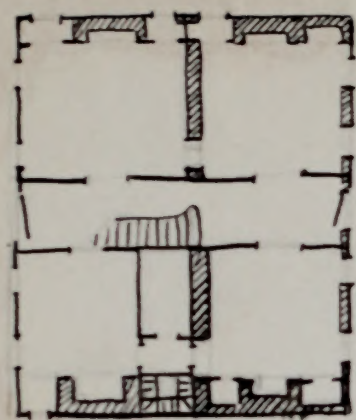


Figure 1 Plan

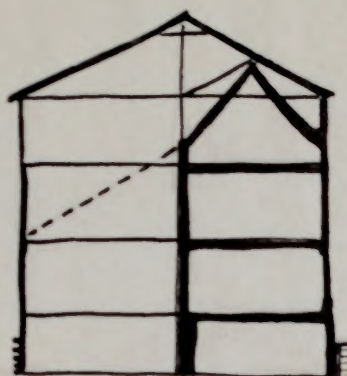


Figure 2 Section



Figure 3 Elevation

Royall House Rebuilt 1732¹
Main Street between George and Royal Streets, Medford.

Earliest part built as a farmhouse by Governor John Winthrop 1637. Bought by John Usher (later Lieutenant-Governor of New Hampshire) about 1690 and remodelled into a four-room lean-to house. In 1732 purchased by Colonel Isaac Royall, a wealthy merchant of Atigua who came here in 1738 with his family and twenty-seven slaves. Again the roof was lifted and the house enlarged to its present size. These successive alterations have created a three-story mansion of imposing appearance.

The house has brick walls north, south, east and a fourth wall running through the center of the house. The west or courtyard front has rusticated wooden blocks and colossal Doric pilasters at the corners; on the east or street front the windows are joined vertically by horizontal bands and quoins adorn the corners. Rich enframements surround the central doors.

¹ Royal House Leaflet

A one-story porch, the roof of which is supported by doric columns, is built on the south side.

Inside are some of the finest examples of wood-carving of the period.

Adjoining is a brick and frame building which was used as slave quarters, one of the very few of its kind in New England.



Slave Quarters



Figure 4
Royall House South-east View



Figure 5
Royall House West Facade



Figure 6
Royall House East Door



Figure 7
Royall House Courtyard Door



Figure 8
Royall House North-west Chamber



Figure 9
Royall House Staircase Hall



Figure 10
Shirley Place, North-west View



Figure 11
Shirley Place East Facade

Shirley Place About 1750¹
31 Shirley Street, Roxbury

Built by Governor William Shirley. On his death 1771, title was transferred to his son-in-law, an unpopular judge at the time of the Revolution and property confiscated by town and used as barracks. Bought by Dr. William Eustis in 1819 who altered it extensively. Dr. Eustis occupied the house until his death 1825 and during this time was governor (1823-'25) of the State. Mme Eustis continued to live here until her death in 1867 when it was sold and moved about thirty feet to its present site to make way for the laying out of Shirley Street.

A peculiarity of the house is its double front. Each front was approached by a flight of stone steps flanked by iron

1 Old-Time New England: Oct. 1921 p. 51-63

rooms and a wide outlook over the surrounding country. A high basement contained the kitchen and offices.

A feature of the western, or Dudley Street front, was the line of pilasters (which are still in place) with a cornice above. The architectural features of the eastern front, which formerly looked over Dorchester Bay, was an immense Palladian window of two stories. The front door opened onto an entrance hall which ran across the front of the house, the stairs were at one end of the hall. Opposite the front entrance was the "Salon", two stories high with a deep cored ceiling and a musician's gallery. On the east wall the great Palladian window opened as an exit to the garden. The ornamental details of this window are still preserved, the inner window having Corinthian pilasters and the outer Doric.

To the north and south of the "Salon" opened the Dining and Drawing Rooms, enough smaller than the "Salon" to serve as a contrast to its spacious size. The woodwork and plaster walls of the Salon and other important rooms were painted pale green-gray.

Between the east and west rooms were the chimneys each with a closet and window large enough to serve as a study or pantry on the ground floor and as dressing or powdering rooms on the second.

Dr. Eustis' alterations included the addition of a piazza on the north and south sides and the first floor win-

dows were cut down to piazza level; the wooden block covering on the exterior walls was replaced by clapboards, and the cupola was reroofed without the domed top. The large chimneys were cut down to enlarge the rooms and additional windows were inserted on the east facade to give more light to the chambers.

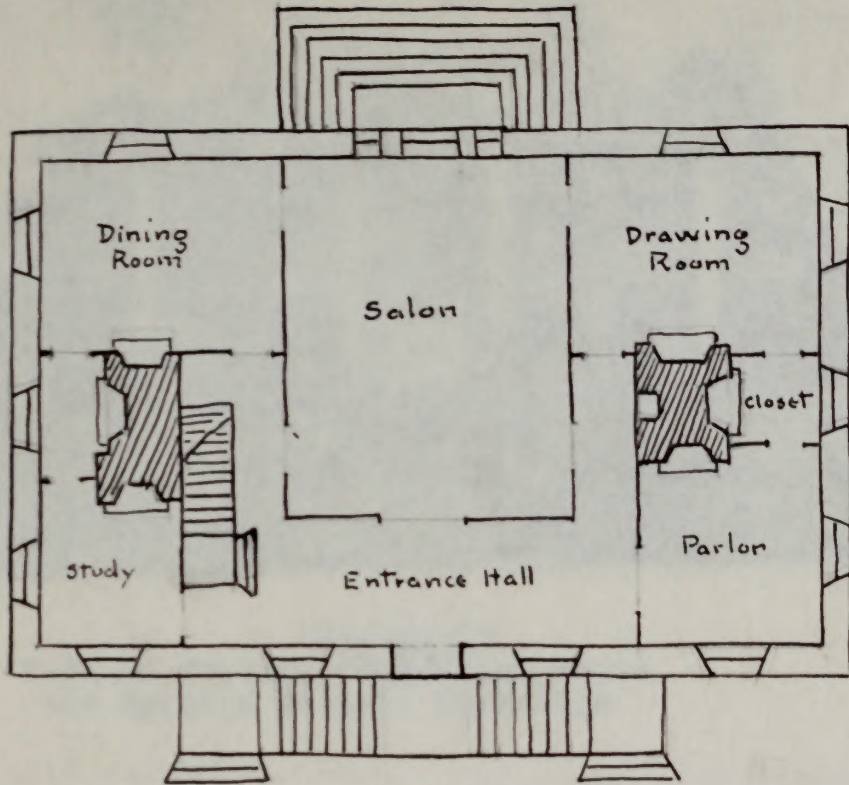
FLOOR PLAN OF SHIRLEY PLACE¹

Figure 12 First Floor

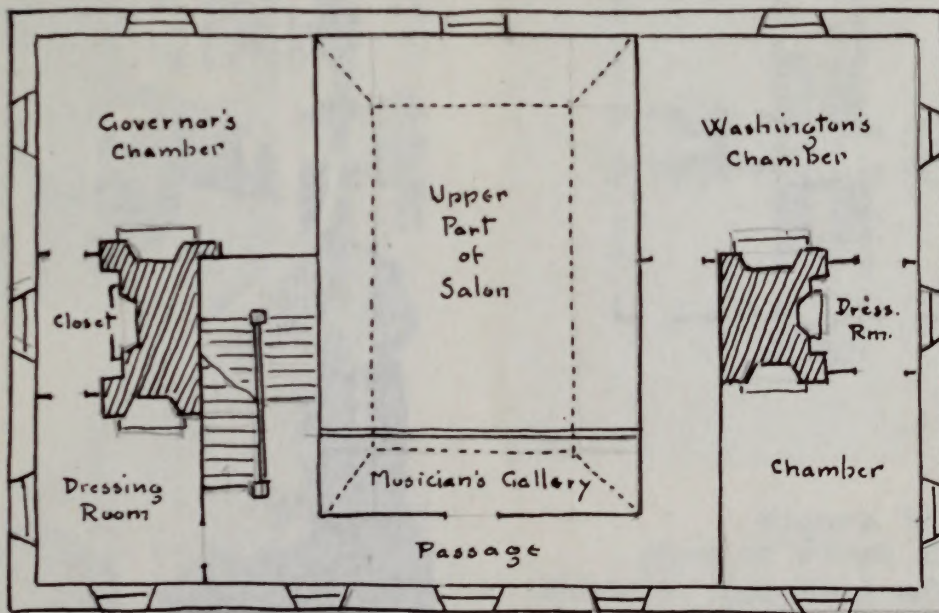


Figure 13 Second Floor

FLOOR PLAN OF SHIRLEY PLACE

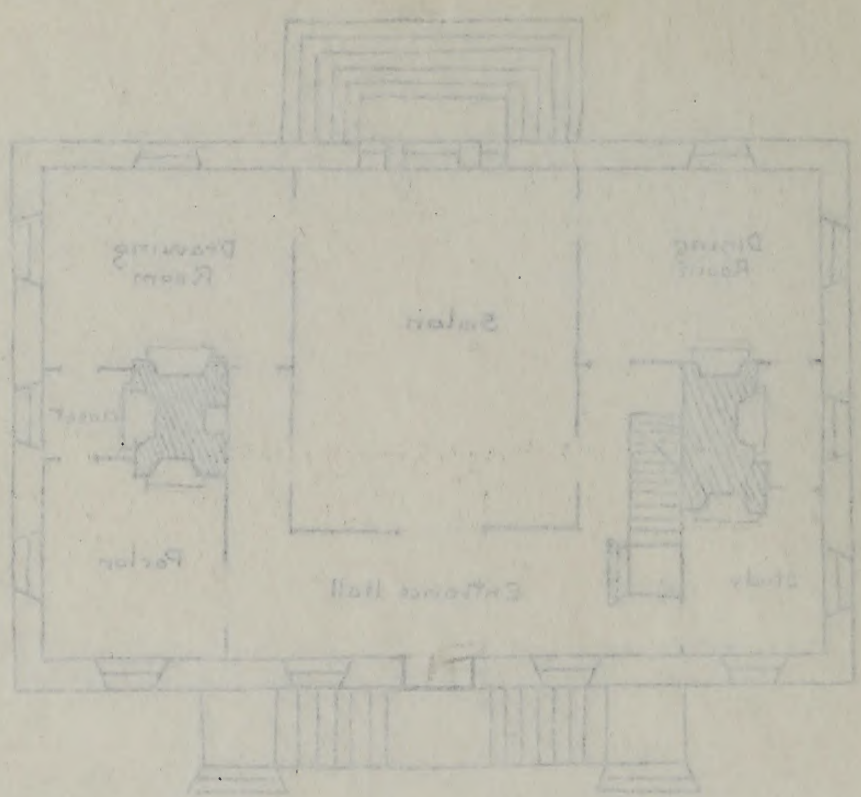


Figure 12 First Floor

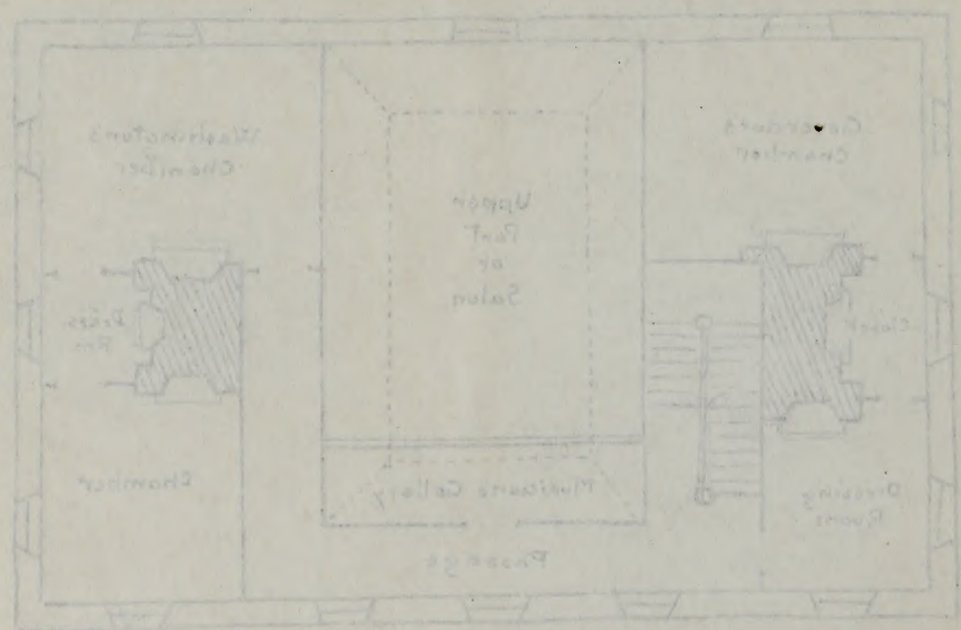


Figure 13 Second Floor

Old-Time New-England Oct 1921 p. 24-25



Figure 14
Vassall-Craigie-Longfellow House
105 Brattle Street, Cambridge

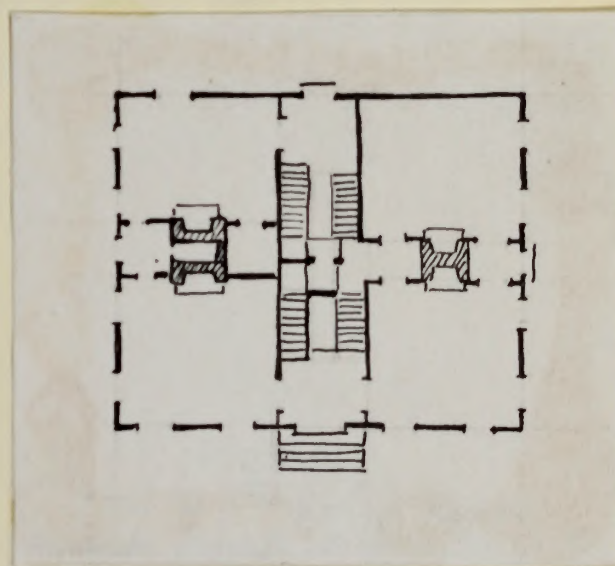


Figure 15
Plan of First Floor
Kimball. Domestic Arch. p.73

Figure 16
Staircase Hall

Loring-Greenough Mansion 1760¹
12 South Street, Jamaica Plain.

Built by Commodore Joshua Loring in 1760 after his retirement from a notable naval career in behalf of King and Crown. He abandoned the estate in 1775 and it was used as camp and hospital by Revolutionary troops.

The mansion is a typical 18th century square two-story frame house with dormer windows, mansard roof, deck-rail and enormous chimneys. A wide hall runs from front to back (it is now divided into two parts) and contains the staircase which has a beautifully carved hand rail and twisted balusters. Four rectangular rooms with panelled wainscoting and shuttered windows open from the hall; the service rooms are in a wing. A beautiful dentil cornice surrounds the roof and is repeated on the pediment porticos which enframe the main doorways. A third door opens onto a side porch which is a later addition.

1 Greenough House. Leaflet



Figure 17
Loring-Greenough House
Facade



Figure 18
Principal Entrance



Figure 19
Garden Entrance



Figure 20
Staircase Hall



Figure 21
East Apthorpe House Facade



Figure 22
East Apthorpe House Doorway



Figure 23
East Apthorpe House
Central Bay

East Apthorpe House 1761-64

10 Linden Street Cambridge

Built by the first minister of Christ Church, Cambridge, East Apthorpe, Uncle of Mr. Charles Bulfinch.

A two-story mansion of clapboards with elaborate cornice. Central bay marked by a pediment and Ionic pilasters on high pedestals which are repeated at house corners. Brackets support a cornice over the door. The third floor is a later addition.



Figure 24
Elmwood Facade



Figure 25
Elmwood Central Motif



Figure 26
Elmwood Staircase Hall

"Elmwood" 1767
Elmwood Avenue, Cambridge

Home of Lt. Governor Oliver who fled to Boston in 1774; birthplace and home of James Russell Lowell.

A square clapboarded three-story mansion with roof-balustrade and emphasis on central door and staircase window. Huge fireplaces with square chimneys are between the front and rear rooms.

18th CENTURY HOUSES ON "TOBY ROW", CAMBRIDGE



Figure 27
Judge Joseph Lee House, 159 Brattle Street



Figure 28
4 Hawthorne St., cor. Brattle



Figure 29
Doorway 4 Hawthorne Street

18th CENTURY HOUSES ON "TORY ROW", CAMBRIDGE



Figure 30
Wm. Brattle House 42 Brattle St.



Figure 31
Thomas Lee House
153 Brattle Street



Figure 32
Fayerweather House
175 Brattle Street



Figure 33
Wadsworth House
Massachusetts Ave., Cambridge



Figure 34
Thomas-Dillaway House
173 Roxbury St., Roxbury



Figure 35
Doorway Dillaway House

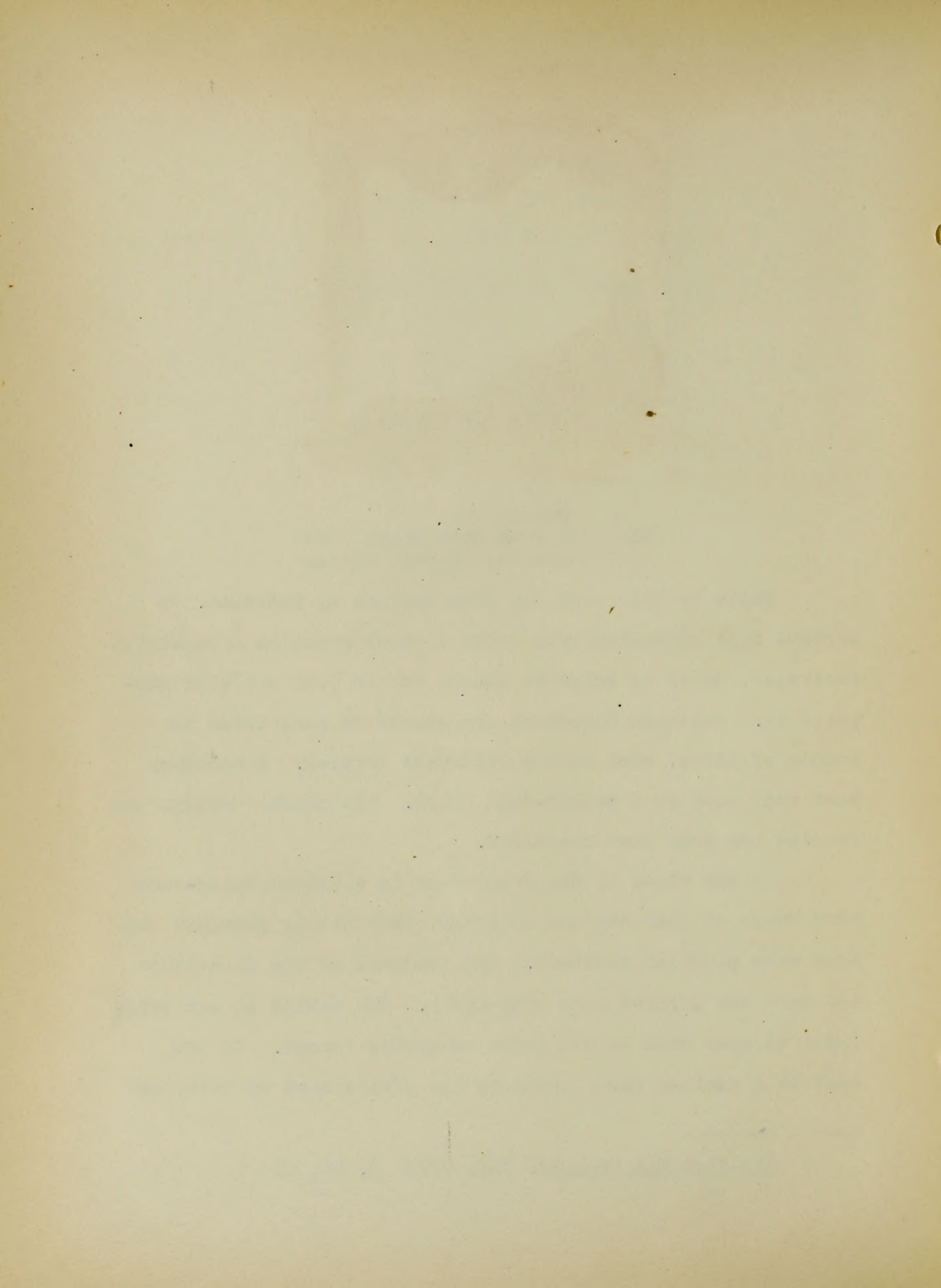


Figure 36
Harrison Gray Otis House 1795¹
141 Cambridge Street, Boston

Built by Otis probably from designs by Bulfinch. A central hall extending from front to back contains a beautiful staircase, which is original except for an iron bar that supports it. Delicate balusters are placed on each tread in groups of three, each with a different turning. A mahogany hand rail ends in a monkey-tail curve. The plaster frieze and cornice has come down unspoiled.

At the right of the front door is a "Withdrawing-room" with doors of pine stained mahogany, four deeply recessed windows with panelled shutters. The woodwork of the fire-place and dado are painted pale gray-green. The mantel is not original; it came from an old house on Myrtle Street. To the rear is a snaller room, probably the office used by Otis, and

¹ Old-Time New England: July 1938 p. 21, 31

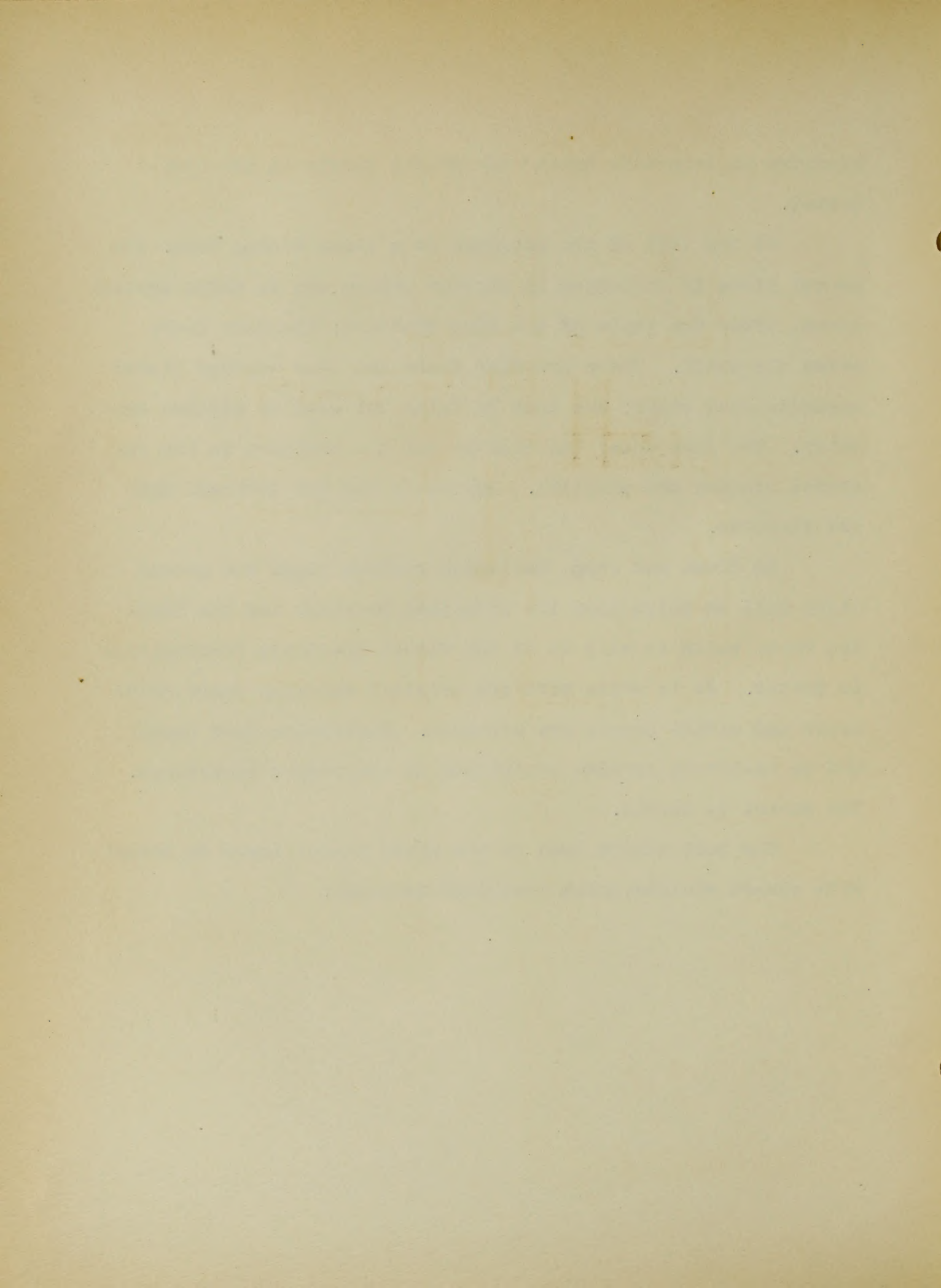


contains an iron safe behind one of the panels in the over-mantel.

At the left of the entrance is a large Dining Room. The mantel piece is decorated in plaster picked out in white against green, after the style of the Adam Brothers; the door heads match the shelf. There are four doors and four windows placed opposite each other; one door is false but used to achieve symmetry. The dado under the windows and the shutters in the recessed windows are panelled. Beyond is the old kitchen, not yet restored.

At front and rear, Palladian windows light the second - story hall on which open the principal bedrooms and the Drawing Room, which is said to be the finest up-stairs drawing-room in Boston. It is white with the original mahogany doors whose upper and middle panels are mirrored. Decorative door heads and an elaborate cornice contribute to the room's importance. The mantel is marble.

The back stairs lead to the upper story, lower in height with square windows, which contained bedrooms.



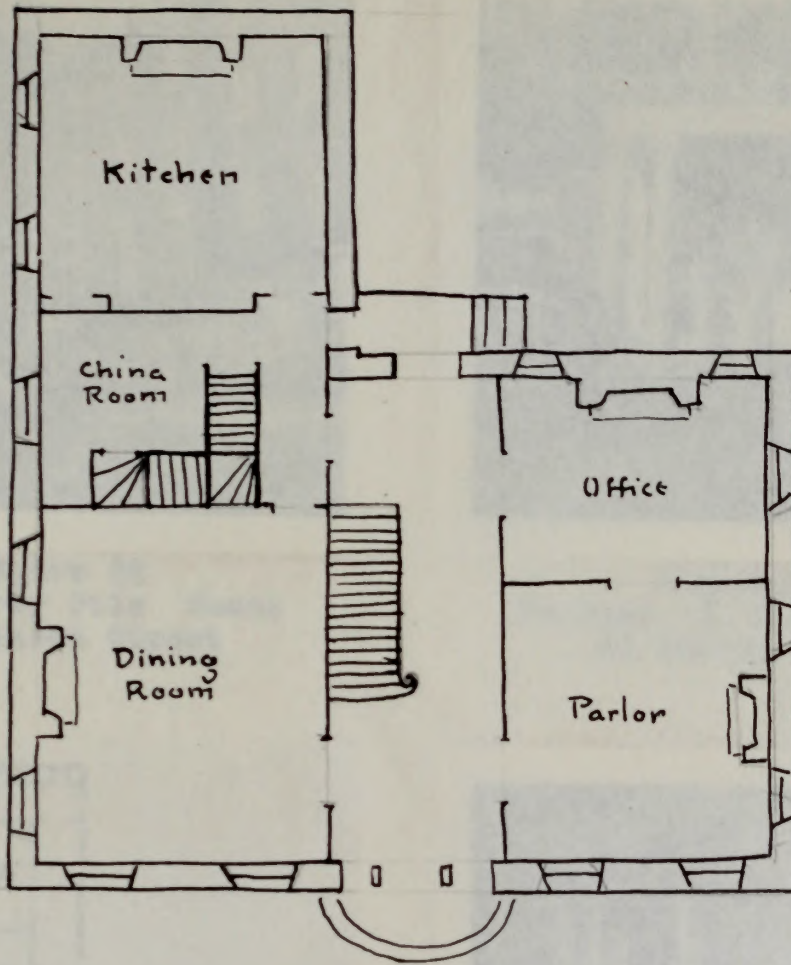


Figure 37
Harrison Gray Otis House First Floor Plan



Figure 38
Harrison Gray Otis House
45 Beacon Street



Figure 39
Doorway H. G. Otis House
45 Beacon Street

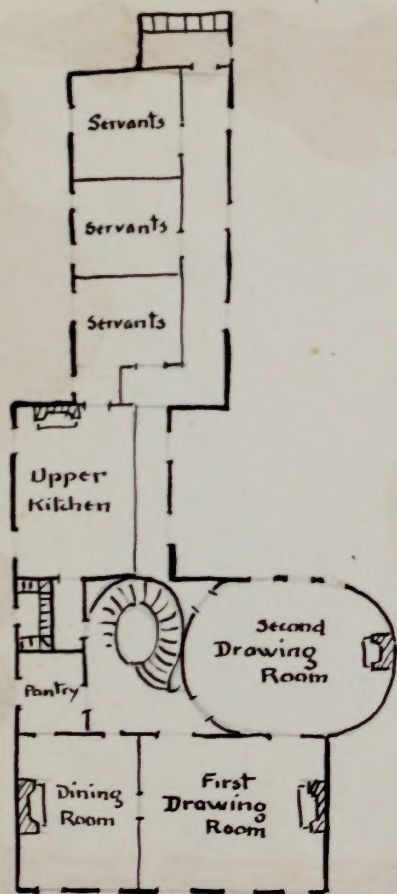


Figure 41
Courtyard Entrance
45 Beacon Street

Figure 40
Plan of Main Floor
H. G. Otis House

BULFINCH HOUSES ON BEACON HILL



Figure 42
H. G. Otis House
85 Mt. Vernon Street



Figure 43
H. G. Otis House
85 Mt. Vernon Street



Figure 44
87 Mt. Vernon Street



Figure 45
Doorway 87 Mt. Vernon Street

BULFINCH HOUSES ON BEACON HILL



Figure 46
57 Mt. Vernon Street



Figure 47
55 Mt. Vernon Street



Figure 48
59 Mt. Vernon Street



Figure 49
Doorway 59 Mt. Vernon Street

BULFINCH HOUSES ON BEACON HILL



Figure 50
Amory-Ticknor House
9 Park Street



Figure 51
Doorway Amory-Ticknor House



Figure 52
4 Park Street

BULFINCH HOUSES ON BEACON HILL



Figure 53
17,15,13 Chestnut Street



Figure 54
Doorway 15 Chestnut Street

BEACON HILL HOUSES SHOWING BULFINCH INFLUENCE

Twin doorways designed in the style of
Amory-Tichnor door.



Figure 55
26-28 Allston Street



Figure 56
Doorways 26-28 Allston Street



Figure 57
6-8 Chestnut Street



Figure 58
Doorways 6-8 Chestnut Street

BEACON HILL HOUSES SHOWING BULFINCH INFLUENCE

Projecting bays and floor-length windows
in the principal rooms.



Figure 59
1-4 Joy Street



Figure 60
Lower part of Bowdoin Street



Figure 61
Louisburg Square

BEACON HILL HOUSES SHOWING BULFINCH INFLUENCE

Projecting bay at ends of twin houses;
principal rooms on second floor.



Figure 62
40 and 39 Beacon Street



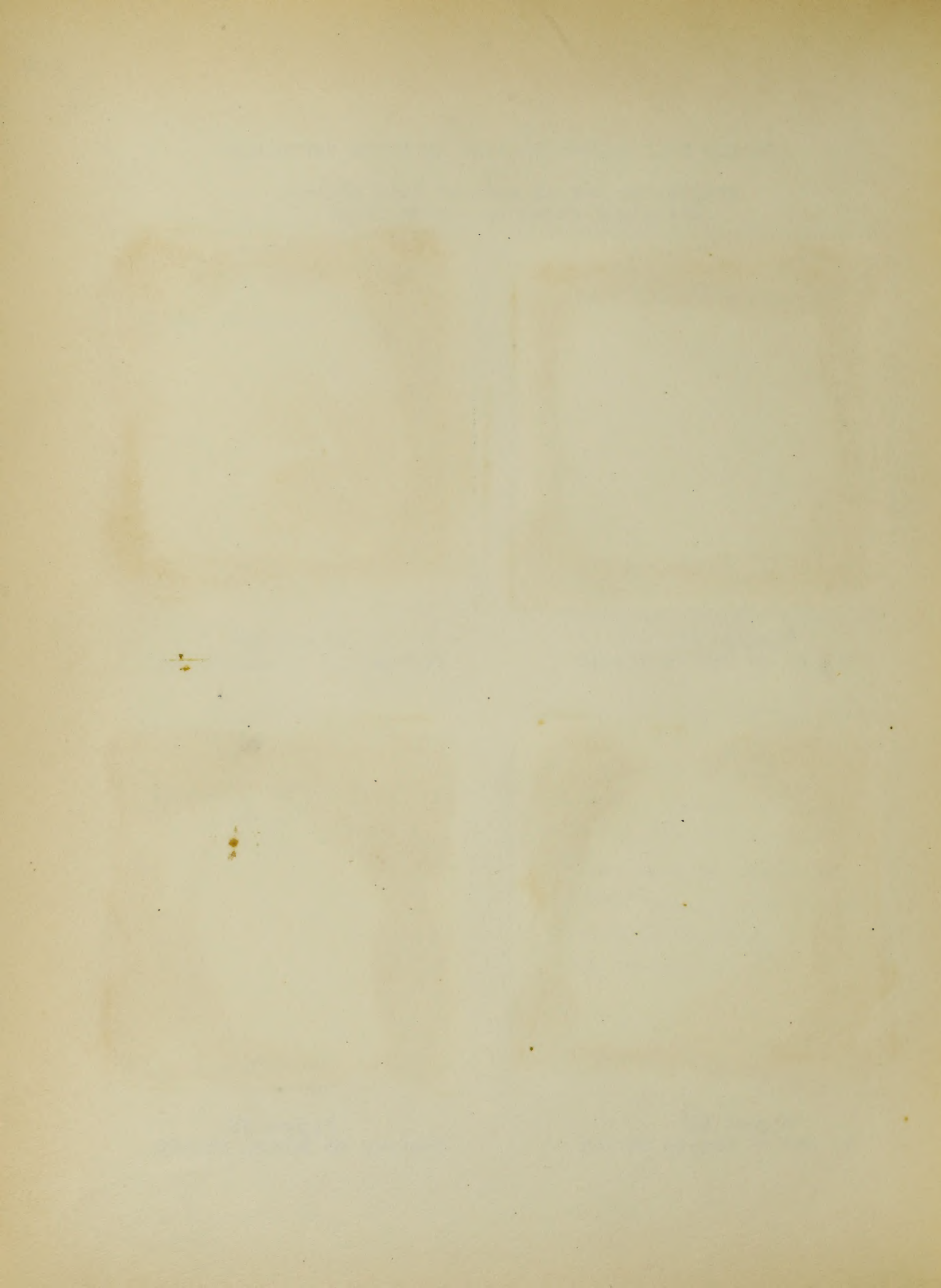
Figure 63
Doorway 39 Beacon Street



Figure 64
55 and 54 Beacon Street



Figure 65
Doorway 55 Beacon Street



BEACON HILL HOUSES SHOWING BULFINCH INFLUENCE

Projecting bays; diminishing storeys;
side entrance; basement entrance.



Figure 66
29 A Chestnut Street



Figure 67
Doorway 29A Chestnut Street



Figure 68
42 Beacon Street



Figure 69
9 West Cedar Street

18th CENTURY FRAME HOUSES ON BEACON HILL



Figure 70
44-46 Temple St., about 1787



Figure 71
5-7 Pinckney St., about 1799



Figure 72-
3 Smith Court, about 1799



Figure 73
Doorway 3 Smith Court

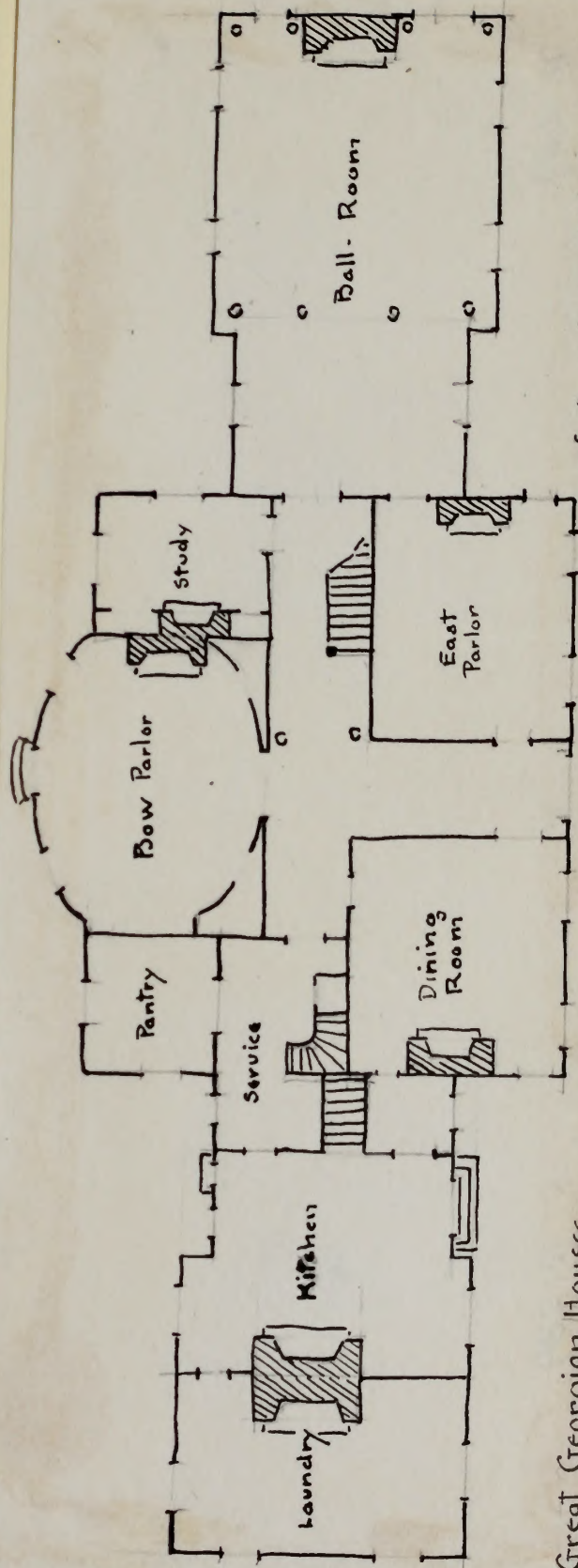


Theodore Lyman House 1793
Lyman Street, Waltham

Built from designs by McIntire. Additions are, third story over main house, the projecting bays and second story over wings.

Figure 74 Theodore Lyman House Facade

Figure 75 First Floor Plan. Lyman House¹



Great Georgian Houses

of America. Vol. I. p. 239



Figure. 76

Gore Place

Entrance Front

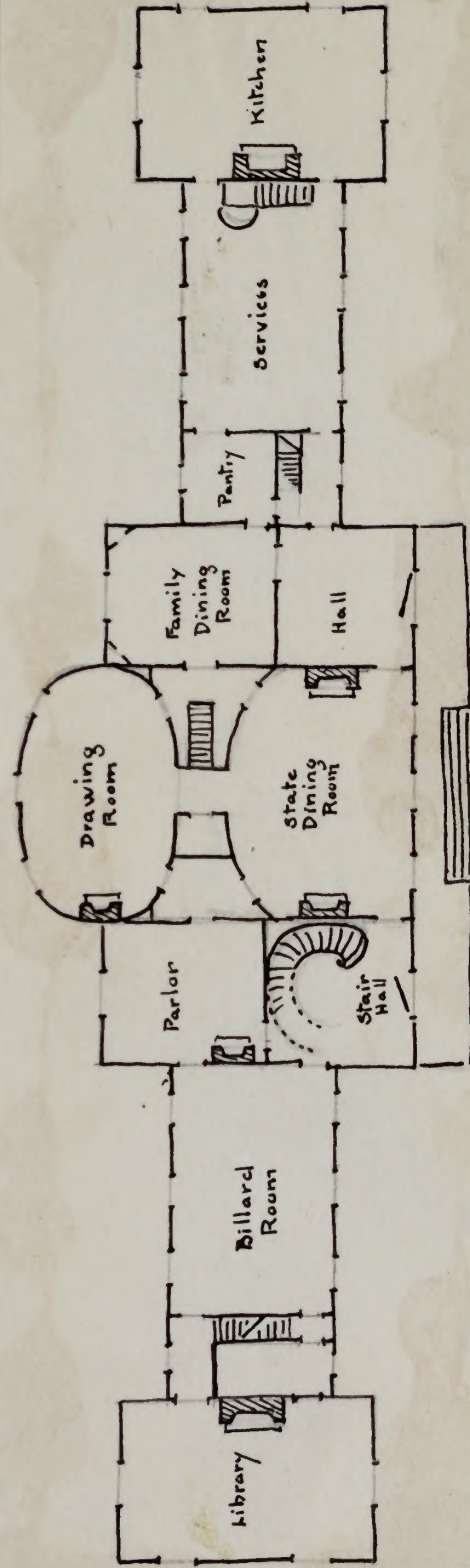


Figure 77 Floor Plan Main Floor



Figure 78
Gore Place
Mantel State Dining Room



Figure 79
Gore Place Spiral Staircase



Figure 80
Gore Place Entrance Door



Figure 81
Gore Place Spiral Staircase

Gore Place 1806¹

Main Street, Waltham.

Country seat of Governor Christopher Gore, who spent eight years in England as charge d'affairs under the Jay Treaty. During this time he conceived the idea of the Waltham mansion but whether he consulted an English architect or commissioned Bulfinch has never been confirmed.

This brick manor house of twenty-two rooms consists of a central portion with two wings; an unusual feature of the entrance facade being the two front doors that open onto a terrace built high for easy entrance into a coach. The garden front has an elliptical Drawing-room above which is an elliptical Study. The State Dining-room on the entrance front has its inner wall curved.

The formal rooms are on the ground floor, the State Dining-Room, the Drawing-Room, the Library and the Billard Room with high ceilings and long windows. The Family Dining-room is lower and shares its windows with Sewing-Rooms above. The Nursery above the Billard Room was used for visiting nieces and nephews, since Gore had no children. The dado and lunette windows are low and the ceiling is a barrel arch. The rooms on the opposite wing were given over to the servants.

An elliptical study and four bedrooms occupy the

1 Gore Place Society. Leaflet

second story of the main house.

A circular staircase occupies one of the entrance halls. The balusters are remarkable for their simplicity and lightness and retain their watch-spring strength to the fact that iron balusters are inserted at intervals but are indistinguishable from the wooden ones. The floors of the two entrance halls are of American marble.

Beautifully carved mantels form the chief ornament of each room.

In the basement are four-part vaults under the stair-entrance hall, the State Dining and Drawing rooms and underneath the fire-place in the Library.



Figure 82
Gore Place Garden Front

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CHAPTER III

THE EIGHTEENTH CENTURY (Continued)

B. PUBLIC BUILDINGS

Church building in the colonies was the result of the co-operative efforts of the settlers. This was as true of the North where church and town were one as well as of the widely scattered parishes of the South.

The New England "meeting-house" was of the type that came into existence at the beginning of the Reformation and consisted of a large hall with galleries on three sides and a high pulpit on the long wall opposite the entrance.

The only remaining 17th century church building in Massachusetts is the Ship Meeting-House at Hingham. According to tradition the building was erected by ships' carpenters and is the third building erected on this site. The original was built in 1681; in 1730 fourteen feet were added to the north side and a quarter of a century later an additional fourteen feet were added to the South side; it is this building, enlarged in the 18th century, that exists today.¹ It is the oldest building in the United States that has been used continuously for public worship. For more than a century the old Meeting-house was

1 Rines, Old Historic Churches of America. p. 43

used for all town meetings and village gatherings as well as for religious exercises.

It is a wooden structure with a hipped roof in the form of a truncated pyramid surmounted by a balustrade and belfry with a pointed spire. The exterior walls are clapboarded; the interior is equally plain. There is nothing especially attractive about the building but its quaint design is interesting.

The Old South Meeting-House (Figure 1) represents the same type of building among 18th century churches. The same plan is followed, the pulpit on one of the long sides opposite one entrance and galleries around the other three. Double rows of windows have circular arched tops. The exterior is red brick with a projecting base-course between the first and second stories. The tower, designed by Robert Twelves,¹ is finished with a slender spire at the foot of which is a row of columns. Here we have the beginning of the typical New England church spire based on those designed by Sir Christopher Wren for his London churches after the Great Fire of 1666. In New England the tendency was toward greater simplicity, lightness and a taller spire proper.

Since the location of this church (on part of the land granted to Governor Winthrop) was considered to be in the south end of the town it received the name of "South Meeting-

1 Lathrop, Old New England Churches. p. 20

hand for all town meetings and village gatherings as well as for religious exercises.

It is a wooden structure with a hipped roof in the form of a truncated pyramid surrounded by a balustrade and belvedere with a pointed spire. The exterior walls are cladboarded; the interior is equally plain. There is nothing especially attractive about the building but its quaint design is interesting.

The Old South Meeting-House (Figure 1) represents the same type of building among 18th century churches. The same plan is followed, the pulpit on one of the long sides opposite one entrance and galleries around the other three. Double rows of windows have slender arched tops. The exterior is red brick with a projecting base-course between the first and second

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Since the location of this church (on part of the land granted to Beveridge Winthrop) was considered to be in the south end of the town it received the name of "South Meeting-

House." When trouble broke out between the Colonies and the Mother Country and Faneuil Hall proved too small to hold the crowds of enthusiastic patriots, they frequently adjourned to the "South Meeting-House."

The finest church buildings were those of the Church of England found in all the sea-board towns and modeled on the London Churches of Christopher Wren and James Gibbs. In these churches the Tables of the Law, the great six-sided pulpit, with their hanging sounding-boards, were decorated with pilasters and panels. (Figures 3, 7). In "court churches", as King's Chapel, the royal governor's pew was marked with appropriate symbols of state, sometimes elevated from the floor and hung with velvet canopies.

The first building for the Church of England in New England was King's Chapel (Figure 2). Members of this religious faith had difficulty in finding a site for a building until the Royal Governor and Council set apart a corner of the Old Burying-ground (Tremont Street corner of School) where the first chapel was erected in 1688. Twice the chapel proved too small for the growing congregation, which now represented the wealth and fashion of the town, until, in 1749 the corner stone of the present "Stone Chapel" was laid by Governor Shirley¹ and completed five years later from plans by Peter

1 Leaflet, King's Chapel

House." When trouble broke out between the Colonies and the Mother Country and Hannah Hall proved too small to hold the crowds of enthusiastic partisans, they frequently adjourned to the "South Meeting-House."

The finest church buildings were those of the Church of England found in all the sea-board towns and modeled on the London Churches of Christopher Wren and James Gibbs. In these churches the Tables of the Law, the great six-sided pulpit, with their hanging sounding-boards, were decorated with pictures and panels. Figures 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

The first building for the Church of England in New England was King's Chapel (Figure 3). Members of this religious faith had difficulty in finding a site for a building until the Royal Governor and Council set apart a corner of the Old Burying-ground (Tremont Street corner of School) where the first chapel was erected in 1638. Twice the chapel proved too small for the growing congregation, which now represented the wealth and fashion of the town, until, in 1749 the corner stone of the present "Stone Chapel" was laid by Governor Shirley and completed five years later from plans by Peter

Harrison. Because of lack of funds the spire of the original design was not erected.

It is constructed of granite from Braintree (now Quincy). The front of the building is adorned with pilasters at the corners and a pillared arcade forming a porch around a square tower. This wood porch, painted gray to harmonize with the masonry, is a later addition erected in 1785-87. The interior is divided into nave and aisles by coupled columns fluted from top to bottom and surmounted by carved Corinthian capitals (Figure 4). On these are placed sections of frieze and cornice from which spring the arches of the roof vaulting. Galleries are placed around three sides of the church. Windows in the lower row under the galleries are small with flat arches, those in the upper row are larger, throw light down into the nave and have round arches. The pulpit dates from 1717 and stands against the north wall, opposite the Governor's pew, now restored.

Christ Church (Old North)(Figure 5) had its beginning when King's Chapel proved too small to serve the entire Church of England congregation and an additional church was planned in the North End. The corner-stone was laid in April 1723 and the church opened for service the same year although it was not entirely finished.

The church is a brick structure - laid in English bond with a projecting porch terminating in a tower of wood sur-

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Christ Church (Old North) (Figure 5) had its beginning when King's Chapel proved too small to serve the entire Church of England congregation and an additional church was planned in the North End. The corner stone was laid in April 1723 and the church opened for service the same year although it was not entirely finished.

The church is a brick structure - laid in English bond with a projecting porch terminating in a tower of wood sur-

mounted by a slender spire. The steeple attributed to William Price,¹ was blown down in 1804 and a new one, similar to the original but several feet lower, was built in 1807 under the direction of Charles Bulfinch. The north wall was covered with clapboards at an early date to keep out the winter storms. These were removed in 1912 when the brick work was returned to its natural color and the interior restored to its original plan.

The interior follows the work of Sir Christopher Wren, with high galleries, arched ceiling, large windows with small panes, fluted columns and box pews, (Figures 7, 8).

In 1761 Christ Church, Cambridge (Figure 9) was erected for Church of England families living in Cambridge who had no church nearer than King's Chapel, Boston, then ten miles away. The first minister was the Reverend East Apthorp, son of the wealthiest merchant of Boston. He built a fine house between Plympton and Linden Streets, 1760, which was called "the Bishop's palace" by Puritan dissenters. East Apthorp's sister Susan, became the mother of Charles Bulfinch.

The church building was designed by Peter Harrison who had planned King's Chapel some years before. It is built in the same style but simpler in detail and material. The interior (Figure 10) has been altered from time to time and was

1 Christ Church Guide Book.

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In 1761 Christ Church, Cambridge (Figure 9) was erected for Church of England families living in Cambridge who had no church nearer than King's Chapel, Boston, than ten miles away. The first minister was the Reverend East Ashbury, son of the wealthiest merchant of Boston. He built a fine house between Hyattson and Linden Streets, 1780, which was called "the Bishop's palace" by English descendants. East Ashbury's sister Susan, became the mother of Charles Bulfinch.

The church building was designed by Peter Harrison who had planned King's Chapel some years before. It is built in the same style but simpler in detail and material. The interior (Figure 10) has been altered from time to time and was

lengthened by two bays in 1857.

In Boston the most important public buildings of the 18th century are the Old State House, 1728, Faneuil Hall, 1741, and the New or Bulfinch State House 1795.

The Old State House (Figure 11), the oldest public building in New England, stands on the site of the original marketplace. One of the founders of the Ancient and Honorable Artillery Company left a sum of money for a "Town House" which was to furnish space for a market as well as for courts, library, exchange, and armory.¹ An equal sum was raised by the citizens and a wooden building was erected and used until it was destroyed by the great fire of 1711. A new Town House was immediately provided for and later the present brick building was erected on the same site 1728. In 1747 the Town House, then called the "Court House", was seriously injured by fire which destroyed a large portion of the second floor, containing the Council Chamber and Representatives Hall, but it was reconstructed very much as it was before and no great changes have taken place since. There the governors of the Commonwealth presided over State affairs until the opening of the Bulfinch State House in 1798. In 1882 it was carefully restored and now serves as an example of early 18th century public building. The tower with its cupola rising from the center of the building, its

1 Singleton, Historic Buildings of America. p. 305

with its cupola rising from the center of the building, its an example of early 18th century public building. The tower in 1798. In 1882 it was carefully restored and now serves as State affairs until the opening of the Bulfinch State House since. There the governors of the Commonwealth presided over much as it was before and no great changes have taken place Chamber and Representatives Hall, but it was reconstructed very a large portion of the second floor, containing the Council "Court House", was seriously injured by fire which destroyed on the same site 1738. In 1747 the Town House, then called the provided for and later the present brick building was erected ed by the great fire of 1711. A new Town House was immediately and a wooden building was erected and used until it was destroyed exchange, and attorney. An equal sum was raised by the citizens to furnish space for a market as well as for courts, library, lery Company left a sum of money for a "Town House" which was place. One of the founders of the Ancient and Honorable Artifi- ing in New England, stands on the site of the original market- The Old State House (Figure 11), the oldest public build- and the New or Bulfinch State House 1795. 18th century are the Old State House, 1738, Faneuil Hall, 1741, In Boston the most important public buildings of the lengthened by two bays in 1857.

steep pitched roof with dormers, its quaint stepped-gable ends supporting the English lion and the unicorn and the decorative details present with great accuracy the characteristic features of the old Town House. The use of classic detail in doors, windows, dormers are sign-posts of new developments to come. The interior spiral staircase is not of the same period as the building.

The original Faneuil Hall (Figure 12) given to the town of Boston by Peter Faneuil, was designed by John Smibert, the portrait-painter, and erected in 1742. The form of the building was common in England - a public market occupied the first floor and a large hall for public meetings was on the second. The building was of brick, two stories and a half high with open arches below and a tower above. The spacious hall would contain a thousand persons and town meetings were held there. In 1761 fire destroyed the interior and nothing but the walls remained, but the building was promptly reconstructed on the old plan 1764. Under supervision of Charles Bulfinch the building was enlarged in 1806 by doubling the width of the building and adding a third story, moving the cupola from the middle of the roof to the east end of the enlarged building. Bulfinch continued the Tuscan and Doric pilasters on the two lower stories and added the Ionic pilasters to the new upper story, thus continuing the character of the 1764 building.

The first floor was devoted to a market and also contain-

steep pitched roof with dormers, its quaint stepped-gable ends supporting the English lion and the unicorn and the decorative details present with great accuracy the characteristic features of the old Town House. The use of classic detail in doors, windows, dormers and sign-posts of new developments to come. The interior spiral staircase is not of the same period as the building.

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ed the principal offices for town business. On the second floor is a large public hall with galleries on three sides. Doric columns support the galleries and Ionic columns and pilasters continue to the roof. It is uncertain whether Bulfinch followed the old plan or substituted designs of his own. A report by Bulfinch on completion of the building . . . on the outside it has been the aim of the agents to conform to the original style of the building.¹ . . . but there is no reference to the interior. In 1898 the Hall was made fireproof, all wood and combustible material was removed and replaced by stone, steel and iron exactly from plans of the original design, although the old cherry handrail was retained for the stairs. The grasshopper weathervane was designed and made by Shem Drowne, a copper-smith of the 18th century. It is supposed to have been suggested by the vane on the Royal Exchange of London. It was also the design for the vane on the summer-house of the Faneuil estate on Tremont Street.²

The State Capitol on Beacon Hill (Figure 13) is one of Bulfinch's master-pieces; in it he shows the result of his European study, in his mastery of monumental scale, and the way in which the dome is made the dominating feature of the whole structure. The building is constructed of red brick in Flemish

1 Place, Charles Bulfinch, Architect and Citizen. p.124

2 Singleton, Historic Buildings of America. p. 337

ed the principal offices for town business. On the second floor is a large public hall with galleries on three sides. Doric columns support the galleries and Ionic columns and pilasters continue to the roof. It is uncertain whether Bulfinch followed the old plan or substituted designs of his own. A report by Bulfinch on completion of the building . . . on the outside it has been the aim of the agents to conform to the original style of the building. . . but there is no reference to the interior. In 1838 the wall was made fireproof, all wood and combustible material was removed and replaced by stone, steel and iron exactly from plans of the original design, although the old heavy handrail was retained for the stairs. The grasshopper ventilator was designed and made by John Brown, a copper-smith of the 18th century. It is supposed to have been suggested by the vase on the Royal Exchange of London. It was also the design for the vase on the summer-house of the Faneuil estate on Tremont Street.²

The State Capitol on Beacon Hill (Figure 15) is one of Bulfinch's masterpieces; in it he shows the result of his European study, in his mastery of monumental scale, and the way in which the dome is made the dominating feature of the whole structure. The building is constructed of red brick in Flemish

1. Faneuil, Charles Bulfinch, Architect and Civilian, p. 144.
2. Kingston, Historic Buildings of America, p. 237.

bond with white marble lintels and keystones. The north side was practically the same as the south, although changed in 1831 and 1855 by additions. The present lanthorn or cupola is a reproduction of the original, and the dome, made fireproof in 1896-98, is in line and proportion the dome of Bulfinch. To protect it from the weather it was covered by "Paul Revere and Son" with copper in 1802; 1861 saw the first gilding and in 1874 it was covered with gold leaf.¹ Due to the agitation of 1896 to preserve the Bulfinch State House we are able to see much of the original design in Doric Hall, the old Senate Chamber, the old House of Representatives and the Council chamber. The entrance, Doric Hall, originally had three doors leading from the portico, now has only one, rarely used. This door with the original trim, the Roman Doric cornice and the free-standing columns are architectural features of the hall. The old staircases with well-designed newels and stair-ends are also from Bulfinch designs.

The rooms on the second floor, even with some changes, show Bulfinch at his best. There is little else today in the interior of the original building that can be ascribed to Bulfinch.

The early buildings of Harvard College were severely plain brick structures justifying Jefferson's comment . . . but

1 Place, Charles Bulfinch, Architect and Citizen. p. 80

that they have roofs, they might be mistaken for brick kilns . . .¹ The only exception is Holden Chapel (1744) (Figure 14) which has elaborate foliated carved ornament in the triangle of its pediment. This building has been used for various purposes and consequently the interior has undergone many changes. Massachusetts Hall (1720) (Figures 16, 17) the oldest of the college buildings designed by John Leverett, President of Harvard College and Hollis Hall (1763) (Figure 18) are brick dormitories, (Col. Thomas Dawes designer) the latter building still retains a few study cubicles with which each was provided. Harvard Hall (1766) (Figure 19) built from plans of Sir Francis Barnard has been very much changed by later additions.

University Hall (Figures 20, 21) was built from designs by Charles Bulfinch; the corner-stone laid 1813 and first occupied 1815. It is built of gray Chelmsford granite decorated with white wooden pilasters and white chimneys with a balustrade across the center front. Originally an open colonnade or piazza of nine granite columns extended from door to door across the western front, but were removed in 1842. The exterior as seen today, with west and east sides practically alike, is probably close to what Bulfinch planned. The building originally contained administration offices and chapel, lecture-rooms and commons. The chapel is now used as a Faculty

1 Kimball, American Architecture. p 37

Room.¹

The last building erected by Bulfinch in Boston was the Massachusetts General Hospital (Figure 22) located on Fruit Street in the West End, the corner-stone of which was laid in 1818, and built of Chelmsford granite with almost faultless construction.

He was working on the National Capitol at Washington when his plan for the General Hospital was accepted by the Hospital Trustees. From the capitol city he wrote on February 1, 1818 . . . The acceptance of the plan for the hospital was quite beyond my expectation. I confess however that it gratifies me . . . that my last act for Boston is accepted under circumstances which preclude the possibility of personal influence . . .²

Additions to the original wings were made a few years later . . . The architectural defects lie in the treatment of the middle section above the roof, due doubtless to the practical demands for chimneys, and in the low dome almost concealed . . .³ Although many rooms show some change the entrance corridors and staircases remain as originally constructed. The basement and entrance halls are covered with groined elliptical ceilings. Solid granite stairs rise from the basement to the

1 Place, Charles Bulfinch, Architect and Citizen. p. 211

2 Bulfinch, Life and Letters of Charles Bulfinch. p 217

3 Place, Charles Bulfinch, Architect and Citizen. p.239

second floor with iron balusters and wooden railings. The upper stairs are wood and lead to the old operating room. The floors are large granite blocks. There are interesting details in the building, doors with wrought iron hinges, elliptical windows over the second floor hall doors, mouldings over doors and windows.

In 1803 a church called the "New North" was erected from designs by Bulfinch at the foot of Hanover Street. Many years later this church was purchased by the Catholics and is now known as "Saint Stephen's" (Figure 23). Some years ago when Hanover Street was widened, the church was moved back and an addition built at the rear, steps were run up through the middle door and two side doors were cut through the porch. The front has a projecting porch decorated with stone pilasters of a composed order, a tower and a cupola. The interior originally was a perfect square with a middle aisle and two side aisles. The gallery is supported on Doric columns, which in turn supports Corinthian columns from which a curved ceiling springs. We have no idea of the pulpit arrangement since that end of the building was removed when the additions to the church were put in. This is the only church designed by Bulfinch now standing in Boston.¹

Facing the Common in Lancaster is the Brick church

1 Place, Charles Bulfinch, Architect and Citizen p.131

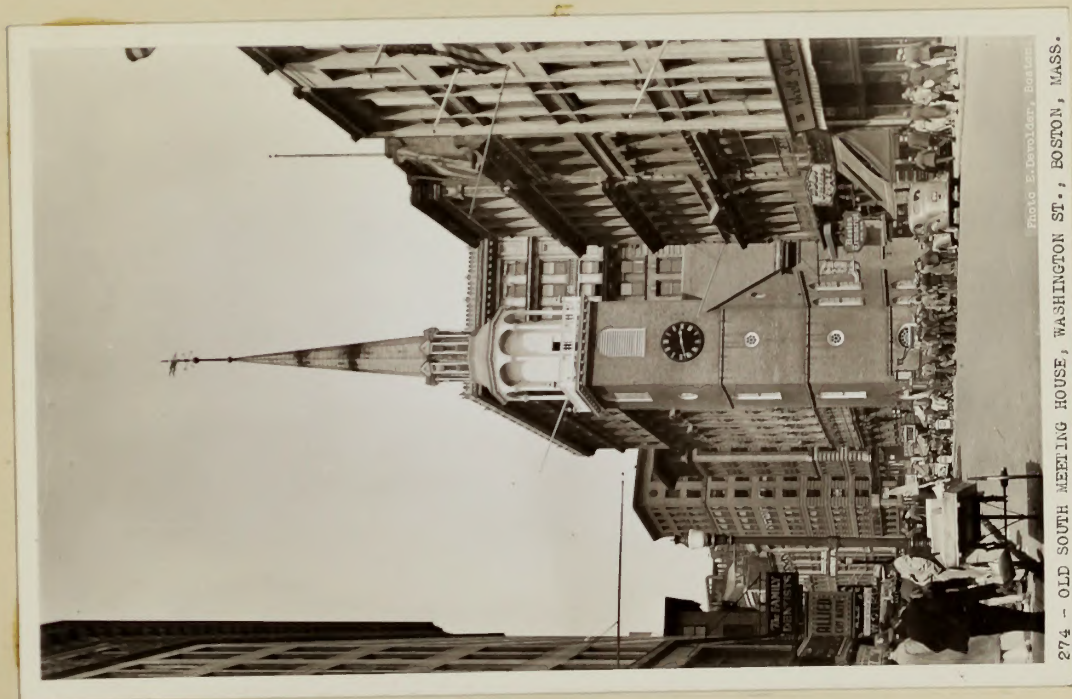
designed by Bulfinch in 1816 and probably the finest of his many churches. Its pulpit, wrote Miss Bulfinch, . . . is much admired and a great curiosity . . .² The pulpit painted white, stands on a low platform four inches high supported by Ionic columns over six feet in height. The panelling and two mahogany doors enclose a space which contained stairs that ascended to the pulpit floor above, to reach which, one went through a doorway in the wall as if stepping out upon a balcony. A copy of this was made and installed in the First Church in Roxbury (1804) (Figure 24) at John Eliot Square.² This building, the fifth to be erected on the site of the first log meeting-house with thatched roof and clay floor, was the scene of John Eliot's labors (the Apostle to the Indians).

1 Place, Charles Bulfinch, Architect and Citizen. p.131

2 Bulfinch, Charles Bulfinch, Life and Letters. p. 126

designed by Sullivan in 1818 and probably the finest of his
many churches. Its height, whose was Sullivan, . . . is much
admired and a great curiosity . . . 2. The pulpit painted white,
stands on a low platform four inches high supported by Ionic
columns over six feet in height. The paneling and two narrow
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ed to the pulpit floor above, to reach which, one went through
a doorway in the wall as if stepping out upon a balcony. A
copy of this was made and installed in the First Church in
Roxbury 1804 (figure 24) at John Elliot's expense. This build-
ing, the fifth to be erected on the site of the first log
meeting-house with trenched roof and clay floor, was the scene
of John Elliot's labors (see Appendix to the Indians).

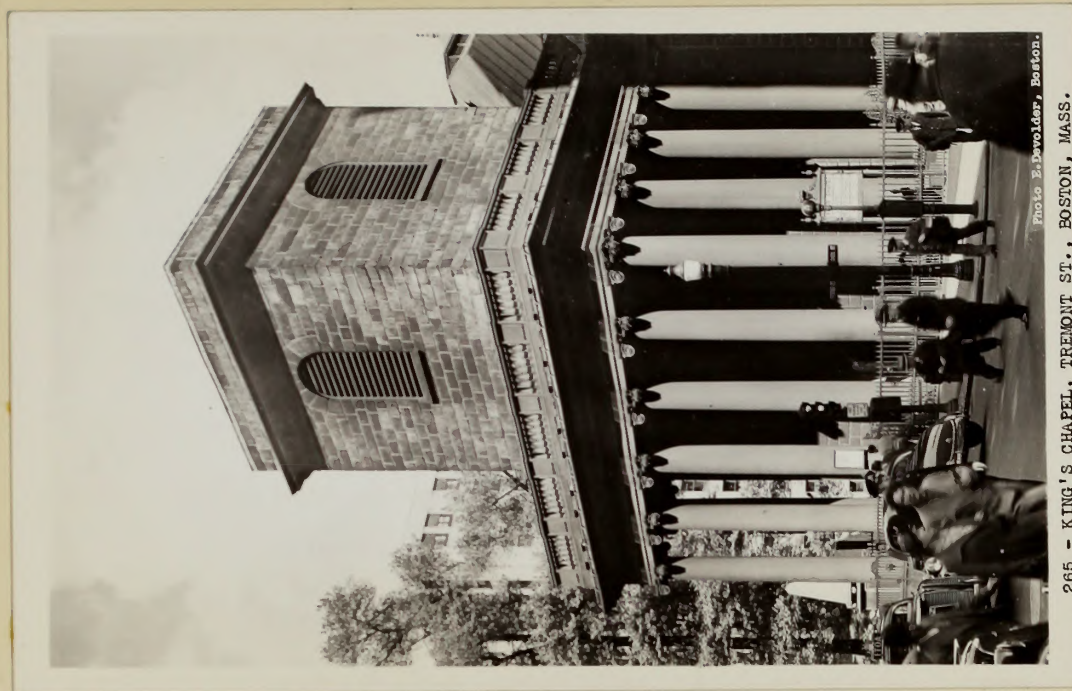
1. Place, Charles Sullivan, Architect and Carpenter, p. 131.
2. Sullivan, Charles Sullivan, Life and Letters, p. 129.



274 - OLD SOUTH MEETING HOUSE, WASHINGTON ST., BOSTON, MASS.

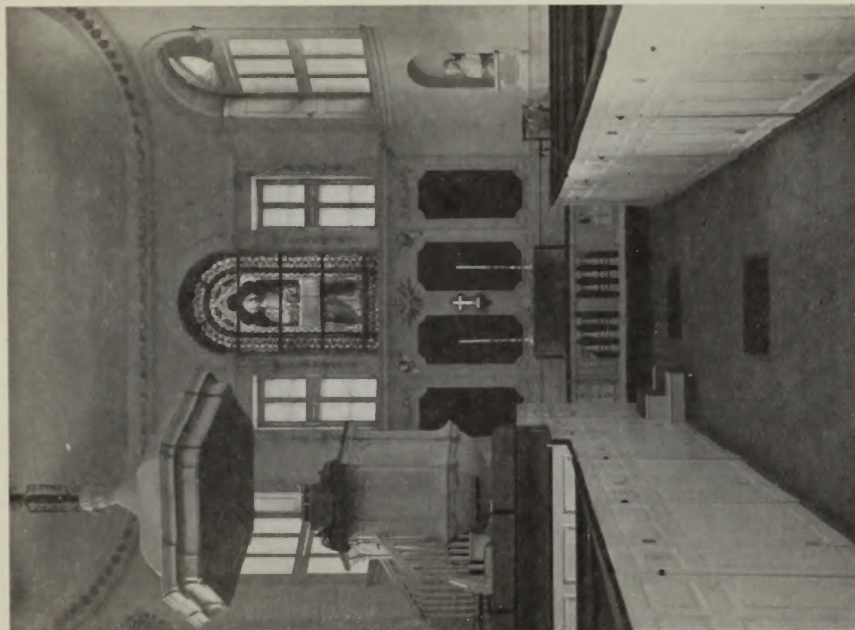
Figure 1
old South Meeting House

1730



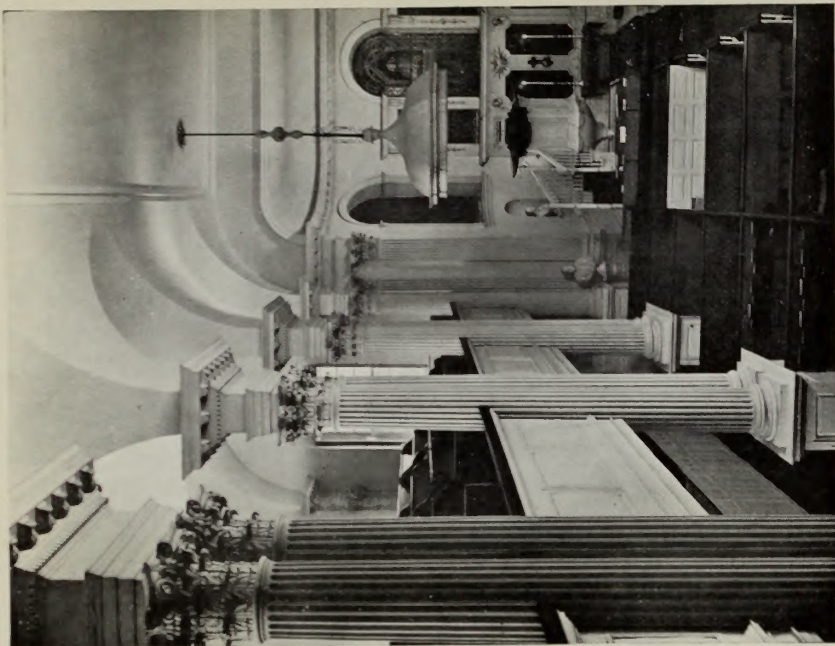
265 - KING'S CHAPEL, TREMONT ST., BOSTON, MASS.

Figure 2
King's Chapel 1749; Portico 1785



KING'S CHAPEL, BOSTON
ORGANIZED 1686 — BUILT 1749

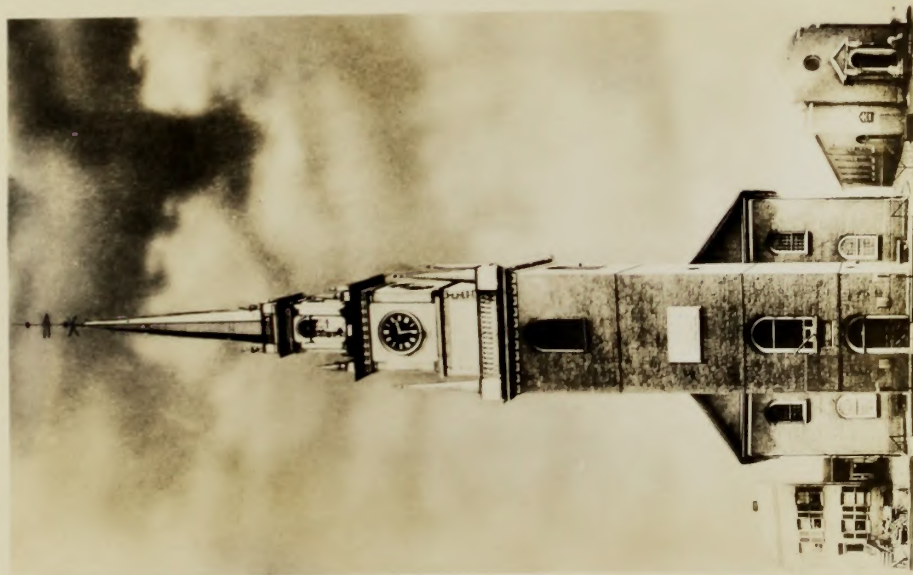
Figure 3
Leaded-glass window a later addition; not in harmony with Georgian architecture.



FEDERAL WRITER'S PROJECT

KING'S CHAPEL, BOSTON
ORGANIZED 1686 — BUILT 1749

Figure 4



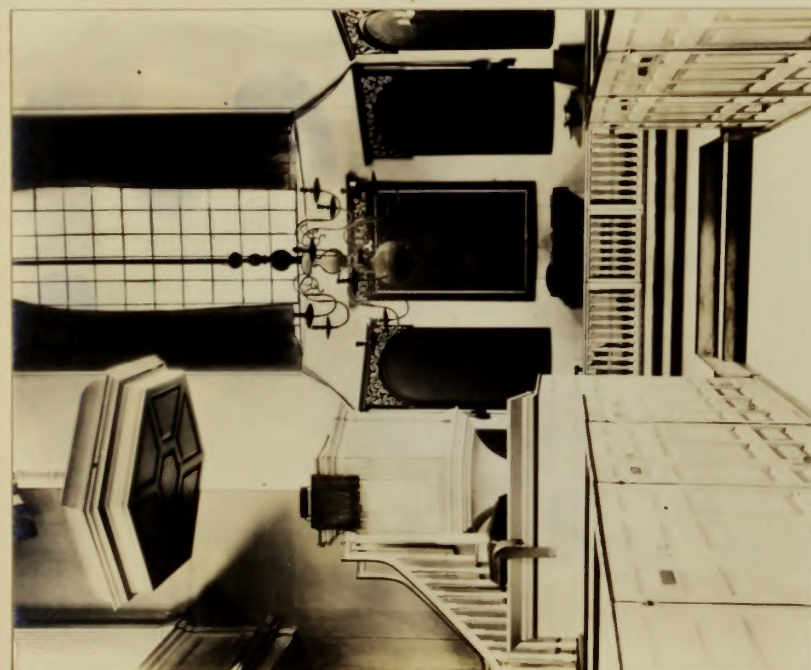
CHRIST CHURCH (BUILT 1723) THE OLD NORTH CHURCH OF PAUL REVERE FAME

Figure 5



263 - OLD NORTH CHURCH, BOSTON, MASS.

Figure 6



THE CHANCEL, PULPIT & SOUNDING BOARD

CHRIST CHURCH 1725

"The Old North Church of Paul Revere Fame"
Boston

The Brass Chandeliers of 1724
Painting of The Last Supper 1812

Figure 7



INTERIOR OF CHRIST CHURCH 1725

"The Old North Church of Paul Revere Fame"

The Avery-Bennett Clock 1726 - The Organ 1759

The Brass Chandeliers 1724 - The Cherubim 1746

Figure 8



Figure 9
Christ Church, 1761
Garden Street, Cambridge



Figure 10
Interior of Christ Church



273 - THE OLD STATE HOUSE, BOSTON, MASS.

Figure 11

Old State House

"Town House" erected 1723

"Court House" rebuilt 1747



272 - FANEUIL HALL, BOSTON, MASS.

Figure 12

Faneuil Hall

Designed by John Smibert, 1742

Enlarged by Chas. Bulfinch, 1806



State House, Boston, Mass.

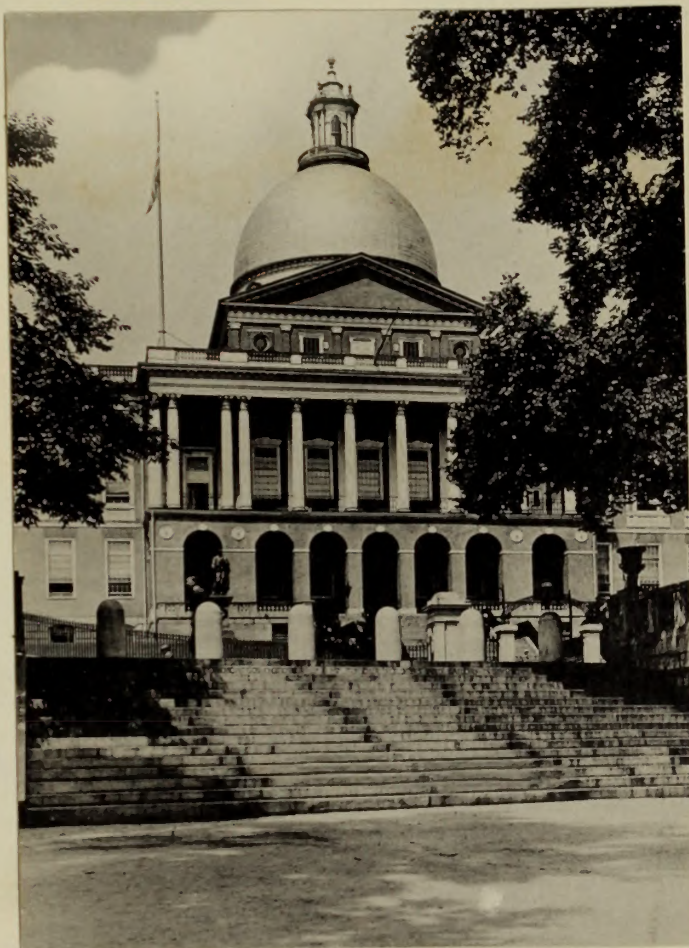


Figure 13
Massachusetts State House
1795
Charles Bulfinch, architect



Figure 14
Holden Chapel, H. U. 1744



Figure 15
Doorway, Holden Chapel



Figure 16
Massachusetts Hall, H. U. 1720
John Leverett, designer



Figure 17
Massachusetts Hall, H. U. 1720
John Leverett, designer



Figure 18
Hollis Hall, H. U. 1763
Thomas Dawes, designer



Figure 19
Harvard Hall, H. U. 1672
Sir Francis Barnard, designer
rebuilt 1764; altered 1842; 1870



Figure 20
University Hall, H. U. 1813
Charles Bulfinch, architect



Figure 21
University Hall, H. U. 1813
Charles Bulfinch, architect



Figure 22
Massachusetts General Hospital
1818
Charles Bulfinch, architect

Figure 23
Saint Stephen's Church, 1804
Hanover Street, Boston,
originally "New North Church"
Charles Bulfinch, architect



Figure 24
First Church in Roxbury
1804
John Eliot Square, Roxbury



Figure 25
West Church 1806
Cambridge St., cor. Lynde
Asher Benjamin, architect



Figure 26
Charles Street Church 1806
Mt. Vernon St., cor. Charles
Asher Benjamin, architect



Park Street Church, Boston, Mass.

Figure 27
Park Street Church, 1809
Tremont St., cor. Park
Peter Banner, architect



Figure 28
Spire Park Street Church
Peter Banner, architect

TABLE II
1700-1740 18th CENTURY BUILDINGS Early Georgian

HOUSES		CHURCHES		PUBLIC BUILDINGS
1723	Wm. Brattle house 42 Brattle St., Cambridge	1723	Christ Church (Old North 193 Salem St., Boston	1720 Massachusetts Hall Harvard University
1726	Wadsworth House Massachusetts Avenue at Harvard Sq., Cambridge	1730	Old South Meeting-House Washington St. Boston	1723 Old State House State St., Boston
1732	Isaac Royall House Main St., Medford (2nd enlargement)			

TABLE III
CENTURY BUILDINGS Full Georgian

1740-1775	18th	CHURCHES	PUBLIC BUILDINGS
HOUSES			
1750 Shirley-Eustis House 31 Shirley St., Roxbury	1749 King's Chapel Tremont St. cor. School St., Boston (1789 portico)	1742 Faneuil Hall	
1750 Thomas-Dillaway House 173 Roxbury St., Roxbury		1744 Holden Chapel Harvard University	
1759 Vassall-Craigie- Longfellow House 105 Brattle St., Cambridge	1761 Christ Church Brattle Street Cambridge	1763 Hollis Hall Harvard University	
1760 Judge Joseph Lee House 159 Brattle St., Cambridge (remodelled)		1764 Harvard Hall Harvard University	
1760 Loring-Greenough House 12 South St., Jamaica Plain			
1761-64 East Apthorp House 10 Linden St., Cambridge			
1767 "Elmwood" Elmwood Ave., Cambridge			

TABLE IV
1775-1800 18th CENTURY BUILDINGS Late Georgian

	CHURCHES		PUBLIC BUILDINGS
	HOUSES		
After 1793	Theodore Lyman House Lyman St., Waltham		1795 State House Beacon St., Boston
1795	Harrison Gray Otis House 141 Cambridge St., Boston		
1806	Rebuilding of Gore Place Main St. cor. Gore St., Waltham		

TABLE V
CENTURY BUILDINGS
Late Georgian

1800-1835	HOUSES	19th	CHURCHES	PUBLIC BUILDINGS
1799 or 1800	Edwin Booth House 29A Chestnut St		1804 New North Church Hanover cor. Clark St. (now St. Stephen's Church)	1806 Faneuil Hall Enlargement
1800- 1801	Harrison Gray Otis House 85 Mt. Vernon St.		1804 First Church in Roxbury Eliot Square, Roxbury	1813 University Hall Harvard University
1803- 1804	Thomas Amory (Ticknor House) 9 Park Street		1806 Old West Church Cambridge St. cor Lynde	1818 Mass. General Hospital
1804- 1805	1 to 4 Park Street (No. 4 still standing)		1807 Charles St. Church Mt. Vernon cor. Charles Street.	
1805	John Phillips House 1 Walnut St		1809 Park Street Church Tremont St. cor. Park Street	
1806 1808	87 Mt. Vernon Street 1/2 of double house		1816 First Parish Church in Dorchester Meeting-house Hill (1897 rebuilt)	
1806- 1807	Twin Houses 54-55 Beacon Street			
1807	Harrison Gray Otis House 45 Beacon St., Boston			
1807	Jonathan Mason Houses 55, 57, 59 Mt. Vernon St.			
1807	Swan Houses 13, 15, 17 Chestnut St.			
1816	David Sears House 42 Beacon St. (nucleus of Somerset Club)			

TABLE V (Continued)

1800-1835 19th CENTURY BUILDINGS Late Georgian

HOUSES		CHURCHES	PUBLIC BUILDINGS
1811	26 & 28 Allston St. Twin Houses		
1818	Women's City Club 39 & 40 Beacon St		
1824	Geo. W. Lyman House 6 Joy Street		
1833	1 to 4 Joy Street		
1836	36 Beacon Street		

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THE AMERICAN BUILDING REVIVALS 1830-1860

During the Revolution (1775-83) the erection of buildings, public and private, was almost at a stand-still. At the close many builders continued to carry on in the older tradition of Palladio (1644-1728) in the use of Greek derivative forms with the arch and dome or in the modified style of the Adam Brothers characterized by great delicacy and freedom of form. The leaders of the new nation had other ideas; they realized that buildings to house the new form of government called for a different type of structure than that to which they had been accustomed or had seen in Europe. Two factors were instrumental in producing these changes - the building of the Capitol at Washington (1793-1828) and the influence of Thomas Jefferson (1743-1826). To obtain designs for the Capitol and Executive Mansion competitions were held. This marked an epoch in architectural history as it was not only the earliest official recognition of the position of architect but a wide variety of designs were submitted ranging from colonial expressions to ambitious classical forms.

The leader in this new movement was Thomas Jefferson.

CHAPTER IV

THE NINETEENTH CENTURY

THE ROMAN AND GREEK REVIVALS 1800-1850

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The leader in this new movement was Thomas Jefferson,

whose prominent position in the new republic gave weight to his opinions.¹ Trained as a lawyer, he insisted on going to sources for information and so he turned to the ancient republics of Greece and Rome whose form of government seemed closer to American ideals than the government of the Continent. He possessed the best architectural library in the colonies; among his books were those by Palladio, "Four Books on Architecture" (1570) which dealt mainly with Roman forms. He had learned to draw and in 1771 was planning the completion of his home, "Monticello", based on Palladio's "Villa Rotonda", which continued to be a sort of architectural laboratory up to his death. His interest in classical architecture was further strengthened by his residence many years abroad as American ambassador to France where he travelled extensively studying Roman work. He was overwhelmed by the Roman building, the Maison Carrée at Nîmes; from this time on the temple building obsessed him and he suggested a reproduction of this building for the Virginia Capitol when it was moved from Williamsburg to Richmond (1789). This design was earlier in date than any similar design abroad. The earliest European example^s_A had been used for garden temples and commemorative monuments but had not been used on so large a scale for practical purposes. This building made a deep and lasting impression on the architects

1 Kimball, A History of American Architecture p. 70

of the new republic and the idea took root far more deeply in America than it did in Europe - but a generation passed before it became universal. The Roman Revival was a symbol of the birth of a new nation and its popularity was assured.

Interest in Roman architectural forms was followed by a renewal of interest in Greek architecture. As early as 1770 the Library Company of Philadelphia owned Stuart and Revetts' "Antiquities of Athens"¹ (published 1762) so that there was some knowledge of Greek art among the cultured of the colonies. During the early 19th century a knowledge of Greek forms was widely spread due to a number of causes. There was not only an influx of architectural books but an increase in the number of architects who used them. Asher Benjamin's books published after 1818 treated with the Greek style and Minard Lafever's "Modern Builders' Guide" contained designs for various types of buildings and details of doors, windows, etc. beautifully drawn in pure Greek style. This was published in 1833 and proved so popular that a second enlarged edition came out in 1841. With these guides no architect was necessary and the house-builder of distant localities could erect fashionable houses in the new style as easily as well-to-do city dwellers. By means of books Greek forms spread over the country filling Ohio, Missouri and Michigan as well as the South and New

¹ The American Spirit in Art, Pagaent of America p. 124

England with temple-shaped houses.

Travel was less difficult and interest was again aroused when Nicholas Biddle of Philadelphia travelled through Greece in 1806 (the only American to do so up to that time) and became a confirmed Greek enthusiast. In the magazine which he owned, "Port Folio", he published an article by one George Tucker advocating Greek architecture¹ as the only type suited to the country. Years later he forced the architect of Girard College to design a Greek temple-building with a vast Corinthian colonnade across the front. Great enthusiasm for Greece was aroused during the Greek War for Independence from the Turks (1821-27) and America accepted with open arms Greek immigrants, Greek names, Greek ideas.

The leader here was Benjamin Henry Latrobe (1766-1829),² an English architect who had received his training in England and Germany. His opportunity came with the erection of the Bank of Pennsylvania (Philadelphia, 1799, now destroyed) in which he used the Ionic order with capitals modelled on those of the Erechtheum in the two porticos. His last building was the second Bank of the United States (Philadelphia, 1819) in which he reproduced the Parthenon with two fronts of eight Greek Doric columns. This building attracted international attention and

1 Kimball, A History of American Architecture, p. 98

2 Ibid., p. 95 cp Kimball and Edgell, A History of Architecture, p. 545

the "form of the temple was established as a single unconditioned ideal for all classes of buildings."¹ The result was the erection of a host of buildings, public and domestic, imitating as close as possible the form and decoration of the classic Greek temple. The church also used the pagan temple, as St. Paul's Church, Boston, 1819 (Figure 1) and only the cross revealed its purpose.

The impulse toward the use of classical forms centered about three areas. The first was in the region about Washington and Philadelphia, the second was in New York and the third in Boston, where under the influence of Asher Benjamin, Alexander Parris and Solomon Willard, Post-Georgian architect^{ure} was giving way to the Classical Revival.

This Boston group was noted for the strong individualities of its members and for the New England simplicity of their architecture. The most important man in the group, Charles Bulfinch, was hardly typical of the period. His travel and study in England developed his architectural taste and exerted tremendous influence on his future work. His houses erected before 1812 represent the highest development of the modified Adam style; later, he came strongly under the influence of the classic but he never became thoroughly Grecian.

By 1820 Asher Benjamin's books showed Greek details to-

1 Kimball, op. cit., p. 99

gether with slim adaptations of columns and these books spread the Greek influence as extensively as his earlier works did the Adam ideals. Willard was an accomplished planner whose work is characterized by dignity. He started as a carpenter, then became a figure-head carver for ships, a sculptor and an architect. His architectural work has been forgotten except his Bunker Hill Monument (1825-1842) but his influence on his contemporaries was great. Isaiah Rogers's first important work was the Tremont House, 1827 (now demolished), which set a new standard for hotel architecture. He was the great hotel architect for the country and to him is due the credit for American standards of luxury and privacy in hotel building.

Domestic architecture was the last to yield to Greek influence. This showed itself in two ways. The first, which caused no break with the past, was the use of Adam motifs for interior and exterior decoration, which brought about the slender proportions and delicate ornament characteristic of McIntire and typical of New England. There was little change from the preceding century and these buildings may be termed "Post-Georgian." The other Classical influence sought to bring the house to the temple form. From the beginning the portico of tall columns was common in the South as illustrated by the White House (1792) and became extremely popular through Jefferson's designs in which he tried to give the effect of a single story. The professors' houses of the University of

Virginia (1817-26) were imitations of the prostyle temple (columns across the front) and were extensively copied throughout the North and South. Prosperous cities and towns of the "thirties" and "forties" erected Greek temple houses, large and small, and it became the universal style of domestic architecture. Since architects were interested in the public buildings, professional advice was not sought for the domestic buildings; the erection of the house was left to the interested carpenter or builder who obtained his knowledge from books and previously erected buildings.

The Revival introduced several new building forms. The temple, with its pediment and a portico on the front, was the ideal form, although it proved too rigid for public buildings and had many disadvantages as a domestic dwelling. There are several examples of the temple form among public buildings, notably St. Paul's Church 1817-1820 (Figure 1), the original Custom House 1847, (Figure 4) Lyceum Hall, 1839, Meeting-House Hill, Dorchester, (Figure 3) and the Quincy Market, 1825 (Figure 2).

Among the dwelling houses, examples of this type of building are in Cambridge, at 77 Norfolk Street (Figure 5) and 125 Western Avenue (Figure 6); in Roxbury at 45 Vernon Street (Figure 7) and the historic Edward Everett Hale house on Morley Street corner of Highland Street, (Figure 8)

Since the temple form with its row of columns was not

always convenient for domestic purposes this type of building was modified in various ways. The portico was frequently omitted, the gable end facing the street served as the pediment with wide strips at the house corners to suggest a vertical support, (Figure 9). Sometimes a one-story porch with free-standing columns protected the doorway as in the preceding century (Figures 19-22). A very popular style had a one-story portico across the gable end (Figures 10,11) or across the long side of the house (Figures 13-16). This frequently sheltered the doorway as well as the windows of the principal rooms. An old house at the junction of Heath Street and South Huntington Avenue (Figure 18) shows a different arrangement. A colossal order of Ionic columns covering two stories is placed across the long side of the house facing the street; the doorway, protected by a one-story portico, is on the gable end. A type of building frequently used is T-shaped with the vertical bar of the T parallel to the street and forming an ell to the house, which is long and narrow and has a pediment on its gable. Frequently a one-story portico extends the length of the ell, (Figure 12); in this house, however, it is across the gable end. The desire for a large square house with a roof hidden by a balustrade gave another variation. A row of colossal columns was carried across the front as in the Alvan Kittredge house, Roxbury, (Figure 17).

Brick and wood continued to be used for building

material with wood predominating. Wood siding was used on the principal facades with the boards laid with flush joints instead of clapboards. After 1800 brick gradually disappeared and, when used, was painted gray to imitate stucco. Stucco was extremely popular as a building material and often marked to imitate ashlar, or marble.¹ Cut stone, which was not used before 1800, became common in large cities and in districts near stone quarries. Gray paint was the popular color for the exterior of wooden buildings.

Since the structural mass of the building received the first and greatest consideration, convenience and interior arrangement were often sacrificed. To achieve the temple effect the narrow or gable end was turned toward the street; in the preceding centuries, the long side was on the street front. In the four-columned temple-house the central doorway was moved to one side of the front to allow for rooms across the bays (Figure 5, 6). In Figure 7 the columns have been adjusted so that the view from the windows will not be obstructed. Frequently the doorway was on the side of the house facing the side yard, (Figures 11, 18), a fashion introduced by Bulfinch. In these houses the hall stairs returned to the place it occupied in the traverse hall of the 18th century - just inside

¹ Major, The Greek Revival. p. 53 cp also
Downing, Early Homes of Rhode Island p. 445

the front entrance, and they were apt to curve slightly at the top.

Sometimes the entrance was recessed with columns set in the recess on either side to make the enframingent and an entablature above the door as at 59 Mt. Vernon Street (Figure 24) and the doorway of the old Sharp School on Anderson corner of Pinckney Streets (Figure 23). The typical doorway of this period showed side-lights and square transoms (Figures 26, 27, 28) although it was not unusual to find elliptical (Figures 21, 22) or circular transoms, (Figure 29) or no transoms at all (Figures 19, 20).¹ Elliptical or segmental transoms or fan-lights remained universal in New England until 1820,² as a decorative feature carried over from the late Georgian period, in buildings showing new elements introduced by the popular Greek revival. Several Chestnut Street houses (Figure 29) show recessed doorways with side-lights and semi-circular doors adjacent to the square-headed triple window characteristic of this period. Houses across the street (Figure 28), built a few years later, have recessed doorways with square transoms and side-lights and the characteristic triple window. Two houses on lower Beacon Street (Figures 21, 22) have side-lights and elliptical fan lights under porticos. Many doorways were flanked by free-

1 Major, The Greek Revival, p. 63

2 Kimball, Domestic Architecture, p. 218

standing columns with an entablature generally without a pediment as a doorway on Chestnut Street (Figure 20). Often square-headed antae (used to lessen the cost) framed the simpler doorway without intermediate columns. Corner blocks and center blocks ornamented with a key pattern were characteristic of these doorways.¹ (Figure 28).

The circular headed window, based on the Palladian motif popular in the last century, was abandoned, but the flat-headed triple window which came in about 1810 continued in popularity.² Any number of these windows may be seen on the houses on Chestnut Street and adjacent West Cedar Street, (Figures 26-29). The long floor-length window, introduced by Bulfinch, was frequently used on the first floor of these houses of the Temple form, (Figures 5,6,10,11,12). When Dr. Eustis remodeled Shirley Place in 1817 he lengthened the first floor windows and used them as doors to gain access to the porches. (The porches are no longer on the house.) On brick houses stone lintels were common and proportions became heavy and over-decorated as the period continued. As on the doorways, corner blocks and center blocks were a frequent decoration. (Figure 28).

The cupola, which had come down from early Colonial days, was popular in seaport towns and one is still to be found

1 Ibid., p. 215

2 Major, op. cit., p. 63

on the Edward Everett Hale house (Figure 8).

In the majority of cases the engaged or free-standing columns were somewhat attenuated following the Adam fashion as set by McIntire and Bulfinch, but occasionally it was heavy and clumsy in proportion as in the Sharp School doorway (Figure 23).

The Greek Doric order was used for many years but about 1830 the Ionic order was introduced and by the middle of the "thirties" the Corinthian order of the Lysicrates type gained popular approval.¹

An important characteristic of the period was the use of the full entablature carried around the exterior of the building in contrast to the Colonial period when only the cornice was carried around. This characteristic will determine the period if no other element is present.

Interiors were marked by broad, simple wall surfaces with attention focused on structural members as doorways, windows, fireplaces and center-pieces of ceilings. Rooms were not isolated but opened one into the other partially screened by columns. Doorways were wide and with the columnar partitions the principal rooms of the first floor opened into each other with extensive vistas, but with a lack of privacy. The rooms were high-studded with a symmetrical arrangement of windows,

Major, The Greek Revival p. 70 cp also Kimball, Domestic Architecture, p. 228

doors and chimney-pieces. As on the outside a full entablature was carried around the room.

In many fine houses chimney-pieces were of black marble with simple Doric pilasters or engaged columns without the over-mantel of pre-Revolutionary days. Door and window lintels ended with square blocks. A long oblong block, carved in relief, was frequently placed in the center of the lintel. This was not of classic derivation but a decorative motif derived from this style and continued to be used long after the classic movement ceased to exist.

Ornamental cast-iron was the chief decorative feature of the period and continued in popularity after the period closed. It was used for columns, trellises, railings, window grilles and other ornaments. Cast-iron of the first half of the 19th Century was not only the chief artistic expression but an expression that will stand comparison with any other form of American decorative art. After 1860 cast-iron design degenerated into realism and inappropriate usage.¹

The middle of the century saw the waning of interest in Greek forms as architectural material. They were used not because they supplied appropriate building forms but because of wide-spread interest in Greek art and life. It proved to be an artificial style and taught people not to think in terms

Major, The Greek Revival p. 53

of use and good planning but in terms of details, of columns, pediments, mouldings, cornices, ornamentation. Too often use was sacrificed to appearances. Since the founding of the first colonial town only two building traditions prevailed until the coming of the Classical Revival, the mediaeval style of the 17th century which was slowly replaced by the Georgian style of the 18th century. The architecture of the Greek Revival was the first to gain wide acceptance, and although borrowed from the past appealed strongly to the spirit of the new Republic. By the middle of the century the scientific and industrial movement attracted the creative minds and the Greek Revival came to an end by 1850.¹

Downing, The early Homes of Rhode Island, p.464

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ROMAN AND
GREEK REVIVAL



Figure 1
St. Paul's Church, Tremont St.
1819-20
Alexander Parris

PUBLIC BUILDINGS



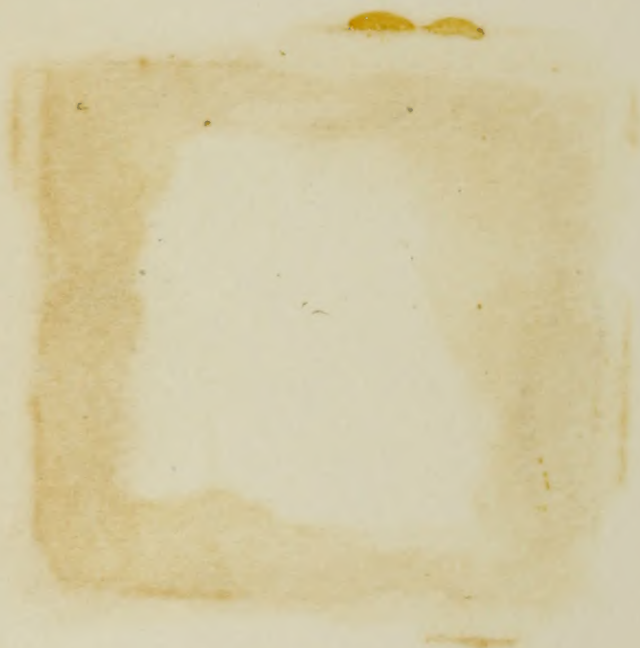
Figure 2
Quincy Market Dock Square
1825
Alexander Parris



Figure 3
Lyceum Hall Meeting-House Hill
Dorchester
1839



Figure 4
Custom House India Street
1847
Ammi B. Young
Isaiah Rogers



GREEK REVIVAL HOUSES

TEMPLE TYPE



Figure 8
77 Norfolk St., Cambridge



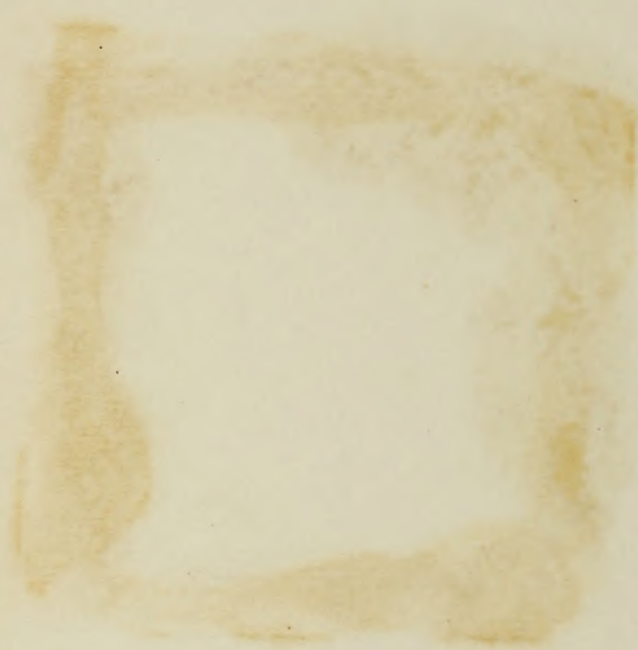
Figure 6
125 Western Ave., Cambridge



Figure 7
47 Vernon St., Roxbury



Figure 8
Morley St., cor. Highland St.
Roxbury
Edward Everett Hale house



GREEK REVIVAL HOUSES

GABLE END ON STREET



Figure 9
Willard Place, Cambridge



Figure 10
309 Broadway, Cambridge



Figure 11
375 Washington St., Cambridge



Figure 12
101 Western Ave., Cambridge

GREEK REVIVAL HOUSES

LONG SIDE ON STREET



Figure 13
77-79 Norfolk St., Cambridge



Figure 14
301-303 Broadway, Cambridge



Figure 15
115 Brattle St., Cambridge



Figure 16
144 Prospect St., Cambridge



GREEK REVIVAL HOUSES

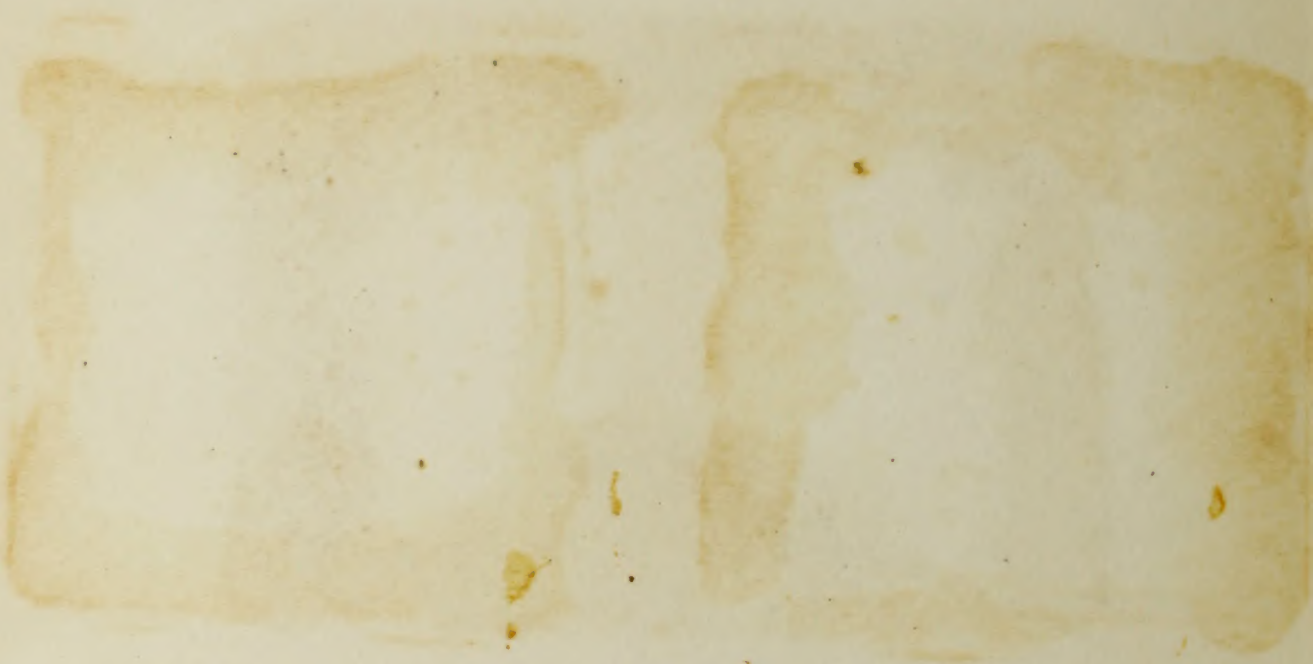
COLOSSAL ORDER ON STREET



Figure 17
Alvan Kittredge house
Linwood Street, Roxbury



Figure 18
281 Heath Street, Roxbury



GREEK REVIVAL

PORTICO DOORWAYS



Figure 19
375 Washington St., Cambridge



Figure 20
46 Chestnut Street



Figure 21
64 Beacon Street 1825



Figure 22
63 Beacon Street 1824



GREEK REVIVAL

RECESSED DOORWAYS



Figure 23
Sharp School, Anderson Street
1824



Figure 24
59 Mt. Vernon Street
1837

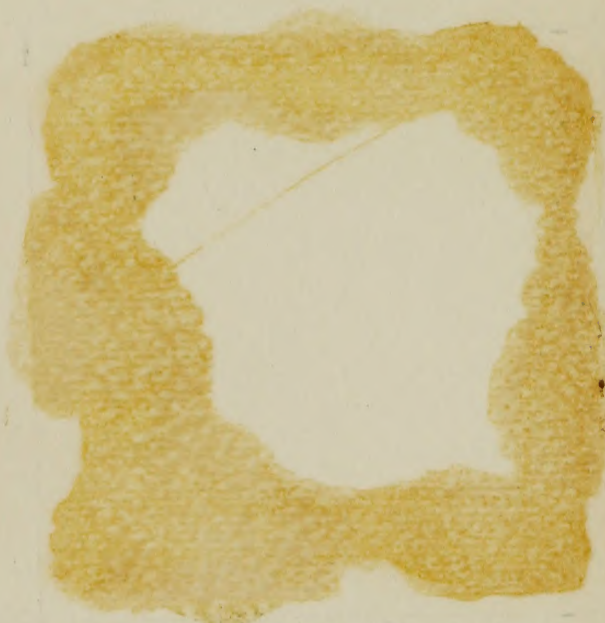


Figure 25
34-32 Beacon Street
1824



GREEK REVIVAL

TRANSOM DOORWAYS - TRIPLE WINDOWS



Figure 26
9 Chestnut Street



Figure 27
41 Chestnut Street
1828



Figure 28
55 Chestnut Street
1829



Figure 29
60-62 Chestnut Street
1824-26

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TABLE VI

EARLY BOSTON ARCHITECTS

ARCHITECTS	BUILDINGS
<p><u>Robert Twelves</u> ? - 1690-91 Listed in Maine 1663; later resided in that part of Quincy now called Braintree; buried in Quincy.¹</p>	<p>1730 Old South Meeting House</p>
<p><u>John Smibert</u> 1681-1751 First Colonial portrait painter; native of Scotland; settled in Boston 1730; married a wealthy woman and acquired considerable property. Selected by Peter Faneuil to design the building he planned to give Boston.</p>	<p>1742 Faneuil Hall 1763 burnt and rebuilt 1806 enlarged by Bulfinch</p>
<p><u>William Price</u> c 1684-1771 Born in England; came to Boston c 1714; print-seller; made furniture, picture frames and as "Pickterman" acquired a fortune; organist of Christ Church 1736-42; on March 26, 1741 he presented a bill for "designing and drawing sundry draffts for ye new spire" of Christ Church erected August 1740.²</p>	<p>1740 Spire of Christ Church (Old North Church) 1804 Spire blown down and rebuilt at lower height by Bulfinch</p>

1 Notes on Development of Early Architecture in Mass. p. 33

2 Charles K. Bolton, Note-book in Athenaeum Library, Boston

TABLE VI

EARLY BOSTON ARCHITECTS

BUILDINGS	ARCHITECTS
1730 Old South Meeting House	Robert Twiss Active in Boston 1683; later re- sided in that part of colony called Braintree; buried in Braintree.
1742 Wrentham Hall 1753 burned and rebuilt 1805 enlarged by Bulfinch	John Bulfinch 1697-1777 First Colonial portrait paint- er; native of Scotland; estab- lished in Boston 1730; married a wealthy woman and acquired con- siderable property. Selected by Peter Bane to design the building he planned to give Boston.
1760 House of Deaf and Dumb (Old North Church) 1804 House blown down and rebuilt at lower height by Bulfinch	William Price 1684-1771 Born in England; came to Bos- ton in 1714; paint-caller; made miniature, picture frames and a "pictureman" acquired a reputation; organized of English Church 1753-54; on March 23, 1761 he presented a bill for "establishing and drawing money towards for a new spire" of Old North Church erected August 1762.

1 Notes on Development of Early Architecture in Mass. p. 55
2 Charles E. Bolton, Note-book in Athenaeum Library, Boston

TABLE VI (Continued)

EARLY BOSTON ARCHITECTS

ARCHITECTS	BUILDINGS
<p><u>Peter Harrison</u> 1716-1775 Born in England; student of Sir John Vanbrugh, a contemporary of Sir Christopher Wren; familiar with the style set by Wren and his followers; 1725 arrived in Newport with Bishop Berkeley; later settled in Boston; made public-spirited use of his talent for drawing and design without compensation; only in last design (Christ Church, Cambridge) did he take remuneration.¹</p>	<p>1749 King's Chapel, Boston (portico added 1789) 1761 Christ Church, Cambridge</p>
<p><u>Samuel McIntire</u> 1757-1811 Wood-carver and architect of Salem where he was born, lived and died; learned carpentry and carving in his father's shop; designed many of the best buildings in Salem from 1780-1811; excelled in designs for doorways, chimney-pieces and other wood trim; Bulfinch's style made great impression on him and his work because filled with classic details.</p>	<p>After 1793 Theodore Lyman House, Waltham</p>
<p><u>Charles Bulfinch</u> 1763-1844 First professional architect of the Republic; born in Boston son of a wealthy doctor; after</p>	<p>1795 State House 1795 141 Cambridge St.)H. G. 1800 85 Mt. Vernon St.)Otis 1807 45 Beacon St.)houses</p>

¹ Notes on Development of Early Architecture in Mass.
p. 33

Notes on Development of Early Architecture in Mass.

EARLY BOSTON ARCHITECTS		BUILDINGS	
Charles Bulfinch 1763-1844 First professional architect of the Republic; born in Boston son of a wealthy doctor; after		1807 45 Beacon St. (House) 1800 25 Mt. Vernon St. (Office) 1785 141 Cambridge St. (H. G. State House)	
Daniel Webster 1787-1811 Scribbler and architect of roof-cover and architect of Allen where he was born, lived and died; learned carpentry and working in his father's shop; designed many of the best buildings in Salem from 1780-1811; excelled in designs for doorways, chimney-pieces and other wood work; Bulfinch's style made great impression on him and his work became filled with classical details.		1795 Theodore Tilton House, Salem After	
Peter Harrison 1716-1795 Born in England; student of Sir John Vanbrugh, a contemporary of Sir Christopher Wren; familiar with the style and by then he his follower; 1785 arrived in New York with Bishop Berkeley; later settled in Boston; made public-spirited use of his talent for drawing and design without compensation; only in last design (Christ Church, Cambridge) did he take remuneration.		1761 Christ Church, Cambridge 1749 King's Chapel, Boston (porch added 1785)	

TABLE VI (Continued)

EARLY BOSTON ARCHITECTS

ARCHITECTS

graduation from Harvard traveled in Europe and studied work of Jones and Wren and architecture of the Continent; returned to Boston and devoted himself to architecture but found time for public affairs; designed forty churches, libraries and other public buildings besides many private houses; influence in Boston comparable to influence of Wren in London; selected as successor to Latrobe when he resigned as Architect of National Capitol 1817-1830.

Asher, Benjamin 1775-1845
Carpenter of Greenfield, Deerfield and other nearby towns; 1803 name appeared in Boston directory and he continued to live there until his death; published a number of architectural books editions of which continued after his death.

Alexander Parris 1780-1853
Born in Maine; apprenticed to a builder and carpenter; 1812 settled in Boston and became one of the most able architects and civil engineers of the State; did considerable work in collaboration with others

BUILDINGS

1803 9 Park Street
1804 4 Park Street
1804 St. Stephen's Church
1806 enlarged Faneuil Hall
1806 87-89 Mt. Vernon St.
1807 55-57 Mt. Vernon St.
1807 13,15,17 Chestnut St.
1807 Spire Christ Church
1813 University Hall
Harvard University
1818 Mass. General Hospital

1806 West Church,
Cambridge Street, now
West End Branch
Public Library
1807 Charles St. Church
1833 9 West Cedar Street

1816 David Sears house
(nucleus Somerset Club)
1819 Saint Paul's Church
(with Solomon Willard)
1824 George W. Lyman house
6 Joy Street
1826 Quincy Market, Boston
Marine Hospital, Chelsea
U.S. Arsenal, Watertown

TABLE VI (Continued)

EARLY BOSTON ARCHITECTS

ARCHITECTS	BUILDINGS
<p><u>Solomon Willard</u> 1783-1816 Born in New Hampshire, learned his trade in his father's carpentry and cabinet makers' shop; 1804 settled in Boston and continued his trade; 1809 took up carving first in wood then in stone.</p>	<p>1809 Spire Park St. Church 1818 Panels, David Sears house 1819 St. Paul's Church (with Alexander Parris) 1825 Bunker Hill Monument</p>
<p><u>Peter Banner</u> fl. 1794-1828 Englishman who arrived in New York 1794; 1806 listed in Boston directory as architect, last appeared in directory 1828.¹</p>	<p>1810 Park Street Church</p>
<p><u>Cornelius Coolidge</u> 1778-1843 Originally a merchant, later an architect interested in real-estate development on Beacon Hill; designed many houses on the Hancock property on West Cedar, Chestnut and Acorn Sts.²</p>	<p>1811 26, 23 Allston Street 1833 1-4 Joy Street 1836 36 Beacon Street 1838 57 Mt. Vernon Street (alterations in an original Bulfinch house)</p>
<p><u>Isaiah Rogers</u> 1800-1869 Born in Marshfield; at 16 years apprenticed himself to carpenter in Boston; 1822 entered office of Solomon Willard; his first large commission was the Tremont House, the first luxurious American hotel with extensive plumbing; later moved to Cincinnati where he lived thereafter.³</p>	<p>1828 Tremont House (now demolished) 1830 Remodeled Old State House</p>

1 Notes on Development of Early Architecture in Mass. p. 40

2 Chamberlain, Beacon Hill p. 283

3 Notes on Development of Early Architecture in Mass. p. 40

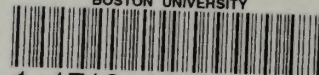
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